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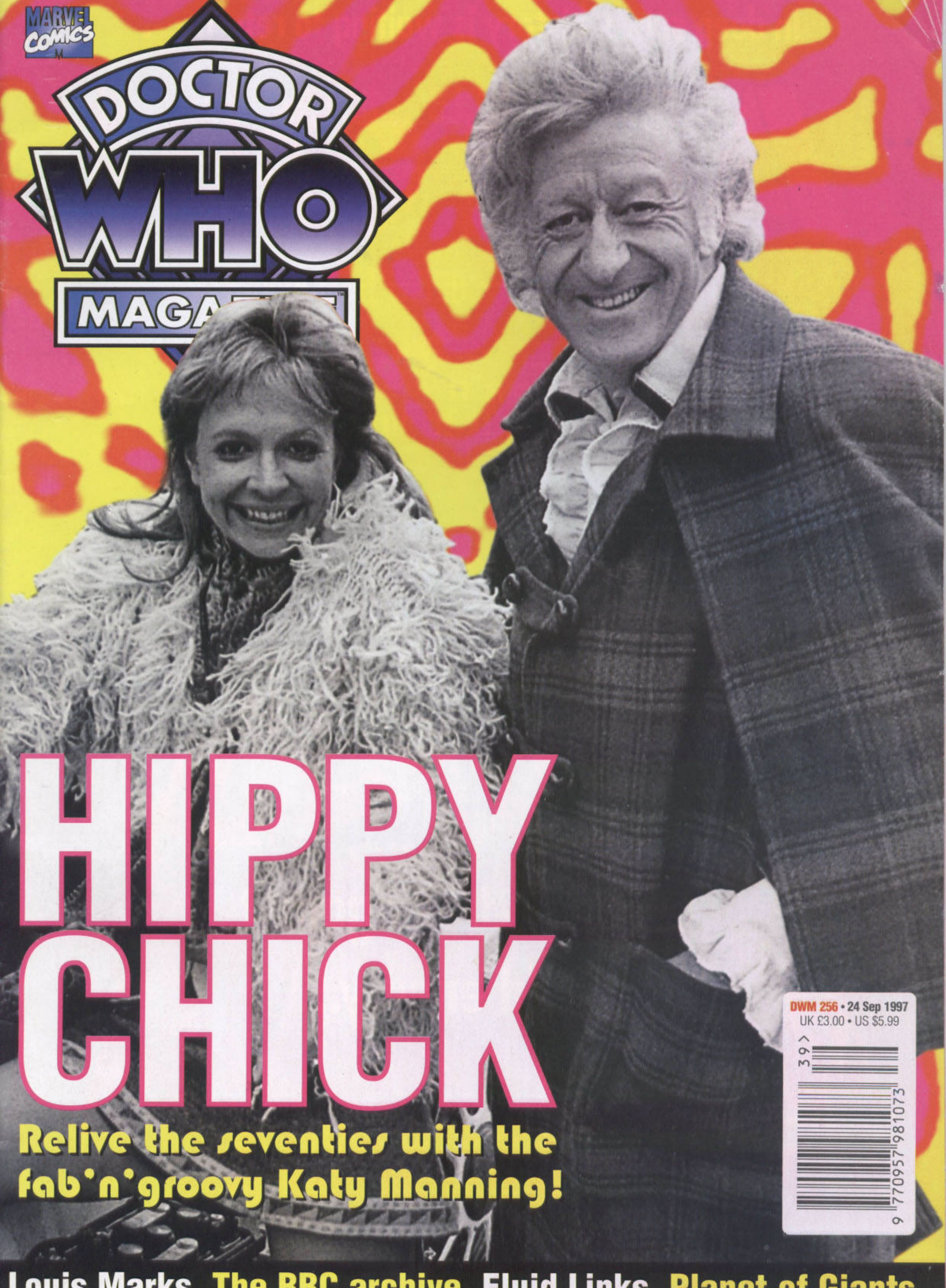
DOCTOR WHO MAGAZINE



HIPPY CHICK

Relive the seventies with the fab'n'groovy Katy Manning!

DWM 256 • 24 Sep 1997
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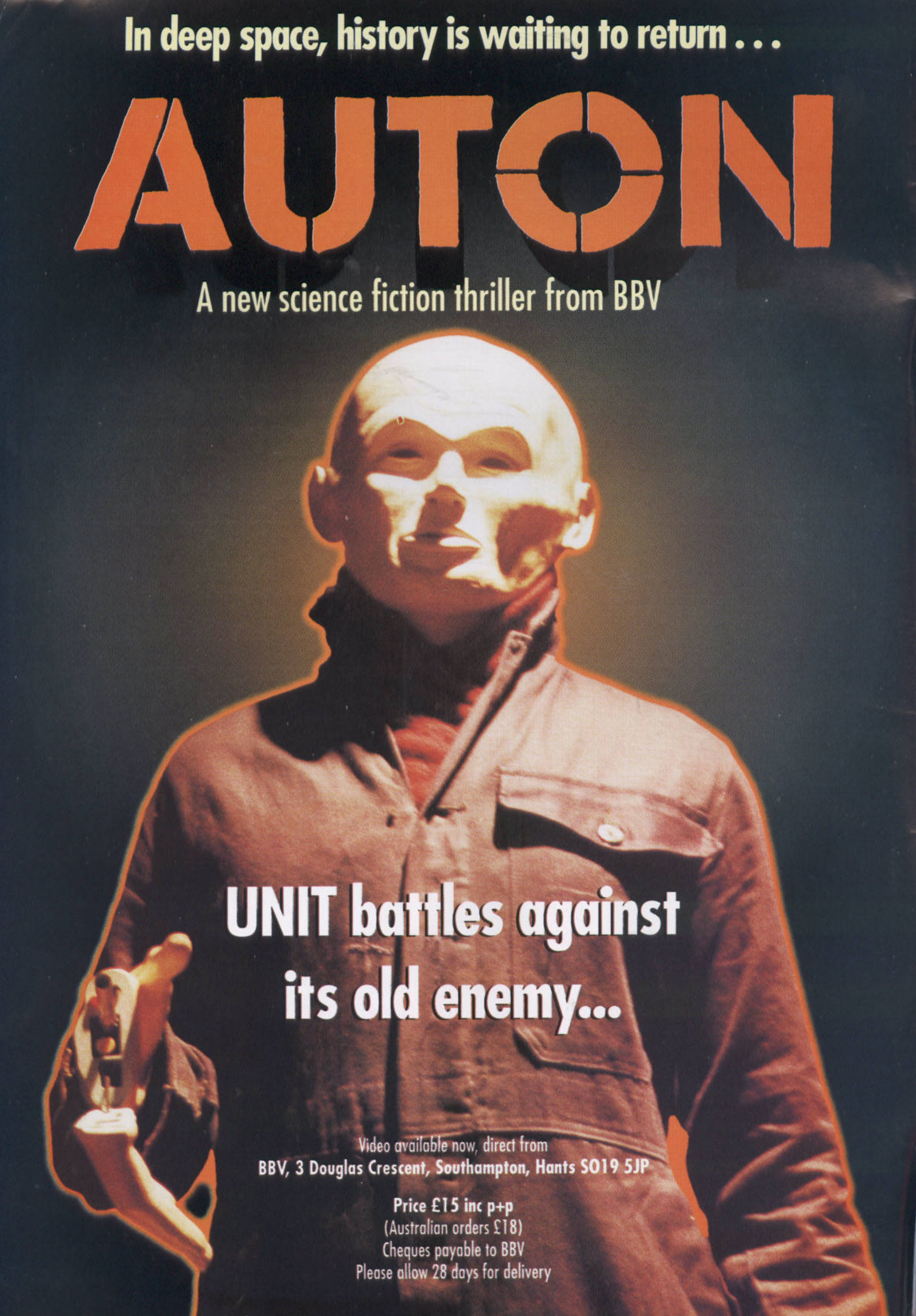
Louis Marks **The BBC archive** **Fluid Links** **Planet of Giants**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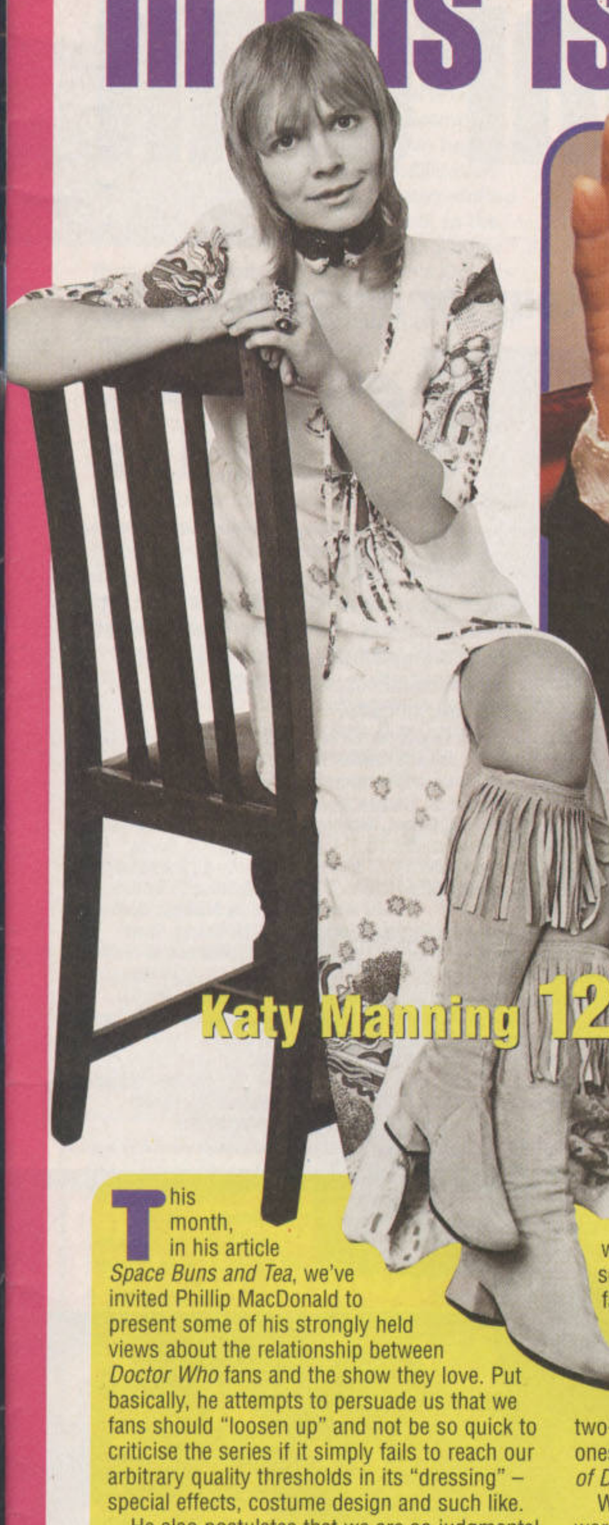

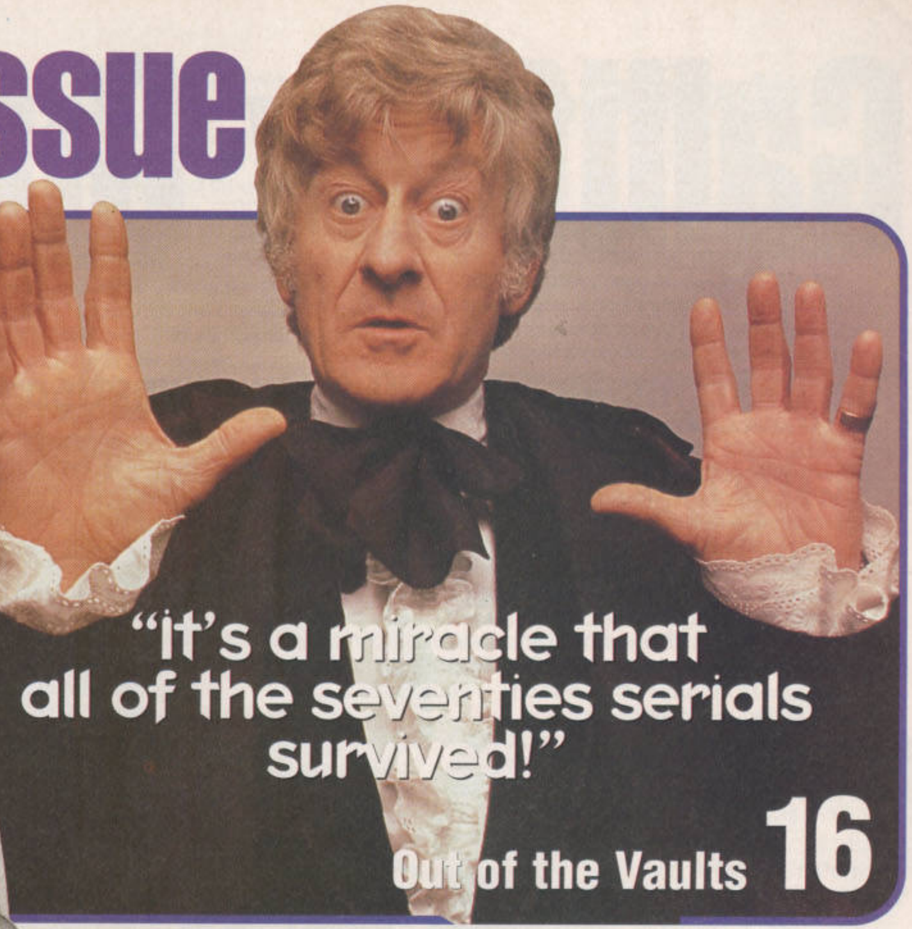

"it's a miracle that all of the seventies serials survived!"

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This month, in his article *Space Buns and Tea*, we've invited Phillip MacDonald to present some of his strongly held views about the relationship between *Doctor Who* fans and the show they love. Put basically, he attempts to persuade us that we fans should "loosen up" and not be so quick to criticise the series if it simply fails to reach our arbitrary quality thresholds in its "dressing" – special effects, costume design and such like.

He also postulates that we are so judgmental about such things because we've grown up scarred by the time that we sang the praises of the show at school or work and persuaded a friend to tune in the following week, only for them to be greeted by Ingrid Pitt's eye-shadow, three raddled Silurians and the jaw-dropping Myrka. After that, no amount of "but you've got to appreciate the underlying satire/political comment/libertarian themes" can ever save us.

Phillip, you may wish me to "loosen up", but the agony of being judged by your enthusiasm for *Doctor Who* doesn't diminish with age.

I've just moved house, across South London to happ'nin' Brixton, and entered into a flat share with a bloke called Mike who I met just once before accepting the place. He seems a groovy, laid-back guy who would be very unlikely to have a problem with someone's strange fixation on a whimsical fantasy series. However, I didn't rush to tell him about my interest in *Doctor Who*, except within a broader conversation about my job at Marvel. When I shifted my stuff into the flat, I placed my videos two-deep on the shelves; all the *Doctor Who* ones hidden behind such kosher stuff as *Edge of Darkness*, *Abigail's Party* – even *Bagpuss*.

Was I ashamed? No - that's too strong a word – I was just . . . cautious.

Returning from town one afternoon, Mike popped his head around the kitchen door and said, "I hope you don't mind, but my friend and I have borrowed one of your videos to watch."

"Whenever you want. Which one?"

"*The Trial of a Time Lord*? Is that right?"

"Don't watch it!"

"What?"

All affectation of relaxed cool deserted me. "You'll hate it!" I snapped. "Its not the right one! Anything but that!"

"Well, have you got the one with all the Doctors in?"

"No!" I lied (too quickly). *The Five Doctors* would be all wrong too. My future happiness in the flat was at stake.

"Well, I've grabbed the first *Blakes' 7*, how about that?"

"Fine, fine."

They then waded through 50 painfully slow minutes of *The Way Back*. I sat with them, overcompensating with a string of critical comments.

But it was OK. The problem with watching *Who* with outsiders isn't simple embarrassment, but a feeling of responsibility for every weakness. I'd avoided that, and have time to think about the *right* story for them to watch.

God. I should loosen up.

Gary

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Gallifrey Guardian

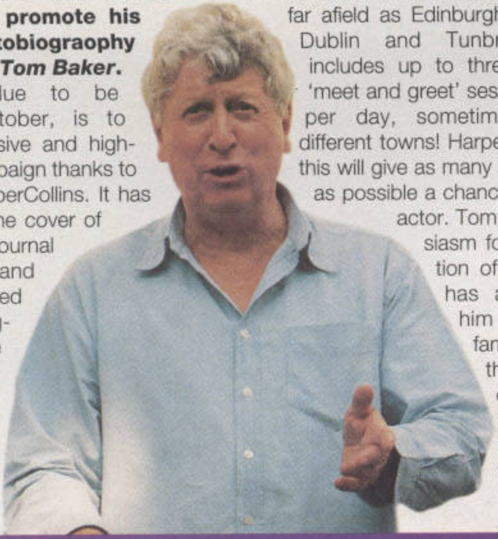
Tom Baker undertakes 40-town promotional tour for autobiography

Tom goes on tour!

Former *Doctor Who* star Tom Baker will be spending almost the whole month of October on a gruelling 40-town tour of the British Isles to promote his forthcoming autobiograophy *Who on Earth is Tom Baker*.

The book, due to be published 6 October, is to receive an expensive and high-profile launch campaign thanks to its publishers HarperCollins. It has already reached the cover of the book trade journal *The Bookseller*, and has been described as "the autobiography the whole trade is talking about." A **DWM** sneak preview shows that the memoir is hilarious, racy, and more than a little sensational. *Shelf Life* will be offering a full review closer to the release date.

The tour, which takes in locations as far afield as Edinburgh and Exeter, Dublin and Tunbridge Wells, includes up to three signing or 'meet and greet' sessions for Tom per day, sometimes in three different towns! HarperCollins hope this will give as many of Tom's fans as possible a chance to meet the actor. Tom's own enthusiasm for the promotion of his life story has already seen him become a familiar face on the convention circuit during 1997 – for the first time in very nearly a decade.



That itinerary in full . . .

The dates for the tour are as follows, [M] donates morning, [L] lunchtime, [A] afternoon and [E] evening. Please contact branches for more details and exact times. DWM is not responsible for any cancellations, rescheduling or inaccuracies in this list, so there.

Oct 4: [L] Dillons, Oxford St, London [A] The Who Shop, East Ham, London **Oct 6:** [L] Books Etc, Victoria St, London [E] Books Etc, Charing Cross Rd, London **Oct 7:** [L] James Thin, Edinburgh [E] Waterstones, Princes St, Edinburgh **Oct 8:** [L] Waterstones, Sauchiehall St, Glasgow [E] John Smiths, St Vincent St, Glasgow **Oct 9** [L] Dillons, Sheffield [A] Dillons, Nottingham [E] Dillons, Leicester **Oct 10:** [L] Dillons, New St, Birmingham **Oct 11:** [L] Easons, O'Connell St, Dublin [A] Forbidden Planet, Dublin **Oct 13:** [L] Dillons, Manchester [E] Waterstones, Deansgate, Manchester **Oct 14:** [L] Dillons, Stockport [E] Dillons, Liverpool **Oct 15:** [M] Waterstones, Leamington [L] Dillons, Oxford [A] Ottakars, Newbury **Oct 16:** [M] Bookends, Christchurch [L] Ottakars, Yeovil [A] Dillons, Exeter **Oct 17:** [A] Blackwells, Cardiff [L] Blackwells, Bristol [E] Cheltenham Festival of Literature **Oct 18:** [M] Dillons, Bedford [L] Dillons, Cambridge [A] Volume One, Norwich **Oct 20:** [A] Waterstones, Bradford [E] Waterstones, York **Oct 21:** [L] Ottakars, Darlington [A] Waterstones, Metro Centre, Gateshead [E] Dillons, Tyneside Cinema, Newcastle-upon-Tyne **Oct 22:** [L] Hammicks, Peterborough; [E] Waterstones, Canterbury **Oct 23:** [L] Ottakars, Tunbridge Wells [E] Methvens, Worthing **Oct 24:** [L] Waterstones, Earls' Court, London [A] Forbidden Planet, Oxford St, London **Oct 25:** [L] Books Etc, Croydon [A] Hammicks, Redhill **Oct 27:** [E] Guildford Literary Festival, University of Surrey. **Phew!**

DWM!

STARS GATHER FOR THE WEDDING OF POPULAR FORMER DWM! EDITOR

ACE ACTRESS SOPHIE ALDRED MARRIES VINCE HENDERSON

Sophie Aldred married Sky-TV presenter Vince Henderson at an intimate ceremony in Norfolk on 12 July.

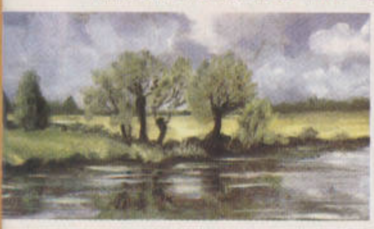
Pictures (left to right): You may kiss the bride!; the happy couple with former *Doctor Who* producer John Nathan-Turner, and former Doctor Sylvester McCoy; Sophie smiles, failing to hear the sound of a thousand fans' hearts breaking.

Pictures by Robin Prichard.

K9 CELEBRATES 20th BIRTHDAY IN STYLE

20 years of that **DWM** favourite, K9, and 10 years of Ace were celebrated at Longleat House on 10 August. Guests bearing up in the heat included Tom Baker, Lis Sladen, John Leeson and Sophie Aldred. Pictures by Graeme Fowler.

More news in brief . . .



News from BBC Books: The novels for November have had their publication dates shifted back to the 24th (rather than 3rd, as stated in last month's *Collectors' Heaven*). This should help fill the gap left by the lack of new fiction in December! The BBC has also comfirmed that their major large format non-fiction volume for 1998 will come from newcomer Gary Gillatt . . . Paintings by Anneke Wills [one of which is pictured above], former 'dolly-bird' *Doctor Who* companion Polly, will be on display at a special exhibition at Burgh House, New End Square, Hampstead, London NW3 from 17-28 September . . . **There'll be a display of specially recreated *Doctor Who* models and artwork at Hamilton Central Library, South Lanarkshire from 30 August to 13 September. It is hoped that the exhibition will be opened on that first day by seventies *Doctor Who* gurus Barry Letts and Terrance Dicks . . .** This year's Panopticon convention, to be held at the Hotel Leofric, Coventry on 20-21 September (for details, see last issue), will feature guests including Tom Baker, Peter Davison, Colin Baker, Anneke Wills, Lis Sladen, Louise Jameson, Jacqueline Pearce, plus many others. It will also see the premiere (and probably sole showing) of *The Few Doctors*, a comedy film directed and co-written by Kevin Davies of *30 Years in the TARDIS* fame. With costumes and monsters by series stahlwarts Sue Moore and Steve Mansfield, surprise star cameos, and some wicked send-ups of the TV show and its cast, the film promises to be the hit of the weekend. Pictured below are a few location shots to give you an idea! . . . Finally, good news from the Manopticon team who tell us that their five conventions raised over £8,000 for the Roy Castle Cause for Hope appeal. Good work, kids!

Outside the Spaceship

compiled by Dominic May

Television John Debney, who wrote incidental music for the Paul McGann TV movie has won two Emmy award nominations for his main title theme music and music composition on the pilot to *The Cape*, which is currently showing on Sky 1. Sylvester McCoy's co-stars in the new BBC adaptation of *Tom Jones* include Samantha Bond, John Sessions, Tessa Peake-Jones, Kathy Burke and Brian Blessed.

Film Nicola Bryant's agent is negotiating for her to appear in a Michael Winner film. *Meglos* scriptors John Flanagan and Andrew McCulloch are developing a screenplay for a remake of *Kind Hearts and Coronets* with Robin Williams attached to star. Production has commenced on the movie *DWM*, which sadly or fortunately, depending on your point of view, is not the story of this august publication but a romantic comedy being shot in Los Angeles. DWM stands for Divorced White Male, which puts a new skew on the question "Have you picked up your DWM yet?"!

Obituary Brian Glover, the distinctive-voiced Yorkshire actor (Films include *Leon the Pig Farmer* and *Alien³*, TV ads for Tetley tea bags and Hovis) who played Griffiths in *Attack of the Cybermen*, died from a brain tumour on 24 July aged 63. *Hugh Martin*, who was Munro in *Terror of the Zygons* Part One and the priest in *Vengeance on Varos* Part Two, died on 16 July aged 63 following a heart operation.

Collectors' Heaven

DWM's monthly guide to upcoming *Doctor Who* merchandise

1 September

Novel *Doctor Who: Genocide* by Paul Leonard [Eighth Doctor, Sam & Jo Grant] *BBC Books* £4.99
Novel *Doctor Who: Business Unusual* by Gary Russell [Sixth Doctor & Mel] *BBC Books* £4.99

DOCTOR WHO
KURSAAL
PETER ANGHELIDES

18 September

Novel *The New Adventures: Down* by Lawrence Miles [Bernice] *Virgin Books* £4.99

6 October

Autobiography *Who on Earth is Tom Baker* *HarperCollins* £tba
Novel *Doctor Who: War of the Daleks* by John Peel [Eighth Doctor & Sam] *BBC Books* £4.99
Novel *Doctor Who: Illegal Alien* by Mike Tucker & Robert Perry [Seventh Doctor & Ace] *BBC Books* £4.99
Non-fiction *The Doctor Who Book of Lists* by Justin Richards & Andrew Martin *BBC Books* £5.99
Non-fiction *A Book of Monsters* by David Howe *BBC Books* £15.99
CD Rom *The Destiny of Doctor Who* *BBC Multimedia* £tba

DOCTOR WHO
ALIEN BODIES
LAWRENCE MILES

16 October

Novel *The New Adventures: Deadfall* by Gary Russell [Bernice & Chris Cwej] *Virgin Books* £4.99
Non-fiction *Licence Denied* edited by Paul Cornell [compilation of fanzine material] *Virgin Books* £6.99

20 October

Audio *Who on Earth is Tom Baker* [Baker reads abridged autobiography] *HarperCollins* £tba

3 November

Video *Doctor Who: The E-Space Trilogy* *Full Circle, State of Decay, Warriors' Gate* with footage from CD-Rom [Fourth Doctor, Romana, K9 & Adric] *BBC Video* £34.99
Audio *Vengeance on Varos* (Colin Baker reads abridged novelisation) [Sixth Doctor & Peri] *BBC Audio* £5.99

20 November

Novel *The New Adventures: Ghost Devices* by Simon Bucher-Jones [Bernice] *Virgin Books* £4.99
Non-fiction *Doctor Who: The Eighties* [paperback] *Virgin Books* £12.99
Non-fiction *Doctor Who: The Second Doctor Handbook* by David J Howe & Stephen James Walker *Virgin Books* £4.99

DOCTOR WHO
EYE OF HEAVEN
JIM MORTIMORE

24 November

Novel *Doctor Who: Alien Bodies* by Lawrence Miles [Eighth Doctor & Sam] *BBC Books* £4.99
Novel *Doctor Who: The Roundheads* by Mark Gatiss [Second Doctor, Ben, Polly & Jamie] *BBC Books* £4.99

18 December

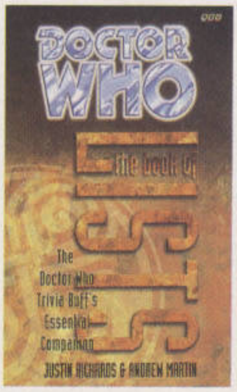
Novel *The New Adventures: Mean Streets* by Terrance Dicks [Bernice & Chris Cwej] *Virgin Books* £4.99

5 January 1998

Video *Timelash* [Sixth Doctor & Peri] *BBC Video* £11.99
Novel *Doctor Who: Kursaal* by Peter Anghelides [Eighth Doctor & Sam] *BBC Books* £4.99
Novel *Doctor Who: The Face of the Enemy* by David A McIntee [The Master & UNIT] *BBC Books* £4.99

15 January

Novel *The New Adventures: Tempest* by Christopher Bulis [Bernice] *Virgin Books* £4.99


DOCTOR WHO
The book of
LISTS
The Doctor Who Trivia Buff's Essential Companion
JUSTIN RICHARDS & ANDREW MARTIN

5 February

Novel *Doctor Who: Option Lock* by Justin Richards [Eighth Doctor & Sam] *BBC Books* £4.99
Novel *Doctor Who: Eye of Heaven* by Jim Mortimore [Fourth Doctor & Leela] *BBC Books* £4.99

19 February

Novel *The New Adventures: Walking to Babylon* by Kate Orman [Bernice] *Virgin Books* £4.99

2 March

Video *Doctor Who: Battlefield* [Seventh Doctor & Ace] *BBC Video* £11.99 (rrp)
Novel *Doctor Who: Longest Day* by Mike Collier [Eighth Doctor & Sam] *BBC Books* £4.99
Novel *Doctor Who: The Witch Hunters* by Steve Lyons [First Doctor, Ian, Barbara & Susan] *BBC Books* £4.99

13 March

Novel *The New Adventures: Oblivion* by Dave Stone [Bernice & others] *Virgin* £4.99

7 April

Novel *Doctor Who: Legacy of the Daleks* by John Peel [Eighth Doctor & Sam] *BBC Books* £4.99
Novel *Doctor Who: The Hollow Men* by Martin Day & Keith Topping [Seventh Doctor & Ace] *BBC Books* £4.99

4 May

Video *Doctor Who: The Mind of Evil* [Third Doctor, Jo & UNIT] *BBC Video* £tba
Novel *Doctor Who: Dreamstone Moon* by Paul Leonard [Eighth Doctor & Sam] *BBC Books* £4.99

1 June

Novel *Doctor Who: Seeing I* by Jon Blum & Kate Orman [Eighth Doctor & Sam] *BBC Books* £4.99

DOCTOR WHO
THE WITCH HUNTERS
STEVE LYONS

7 July

Video *Doctor Who: The Horror of Fang Rock* [Fourth Doctor & Leela] *BBC Video* £tba
Novel *Doctor Who: Placebo Effect* by Gary Russell [Eighth Doctor & Sam] *BBC Books* £4.99

1 September

Video *Doctor Who: Planet of Fire* [Fifth Doctor, Turlough & Peri] *BBC Video* £tba

Up a mountain in 11-inch platforms

Once a week between 1971 and 1973, scatty seventies companion Jo Grant muddled her way to *Doctor Who* iconhood. "They tried to make Jo a bit hip and groovy!" actress **Katy Manning** tells Peter Griffiths . . .

Jo (Katy Manning) and the Doctor (Jon Pertwee) exit a quarry-bound spaceship: *The Claws of Axos*

> "You don't get many parts where you get to completely fantasise"

Twenty-four years after leaving *Doctor Who*, never to return, Katy Manning is still recognisably Jo Grant. She doesn't display much of the diminutive Jo's characteristic bumbling, but physically she hasn't changed a great deal – she's still an attractive woman, and one who has enjoyed a prolific career, particularly on stage. When **DWM** met up with Katy in Sydney, Australia, she was performing in *A Trip to Bali*, a new production in which she had been personally invited to star by the playwright, Donald McDonald.

But *Doctor Who* is the focus of our interview ("Like I didn't know!" laughs Katy), and you quickly gain the impression that her three years spent dodging Axons and Ogrons in Jon Pertwee's wake are among the happiest of her working life. In fact, Katy continually stresses two things: *Doctor Who* was the most fun she's ever had, and she couldn't see a foot in front of her!

Though she may be something of an unknown quantity to British fans, Katy has been a regular guest at Australian *Doctor Who* conventions for some years. I wondered if she ever tires of talking about the series?

"How could one? It's something that's made so many people happy for so many years. It's bought me so much pleasure as well, so how could I be tired of it? You can never be tired of talking about happy memories, which I think is important."

Back-pedalling back almost 30 years, can Katy recall how she landed the part? I'd heard it was something to do with arriving very late . . .

"Well, I was only fresh out of drama school and I was doing a John Braine television series called *Man At The Top*, one of the best series ever on Thames Television. It was difficult for me to get to the *Doctor Who* audition, and by the time I did get there they'd already shortlisted it to three, including Shakira Caine. They'd virtually decided it. Then I came in, and they said 'Can you read?' and I said, 'Not without my glasses!'" Here we have the first peals of the raucous laughter that punctuates much of Katy's conversation. "So I did an improvisation – which is one of the easiest things in the world for me – with lots of screaming and laughing involved, and that was it, I got it."

The audition piece, written by producer Barry Letts, contained the germ of what would become *The Daemons*. Katy, meanwhile, couldn't believe she'd landed the part. "I was gobsmacked, because I'd always watched *Doctor Who* on TV and loved it. Also, Jon Pertwee had already seen me when I was at the BBC about a year before – I was auditioning for something or other before I went off and did the series for Thames. He decided that I'd be perfect for the new *Doctor Who* girl, but the producers said, 'Oh no, we've found somebody absolutely new.' When Jon saw me for the first time, he said, 'But that's the girl I met!' It was all quite extraordinary. Barry went, 'Oh!' It was one coincidence after another."

Katy had no hesitation in joining such an established series. "When you're that naive, you don't think, and everybody was so terrific that I just had the best time for three years. Don't forget that I'd watched Jon Pertwee and Nicholas Courtney on TV and I'd also lived the lifestyle – I knew a lot of very well-known people, so I wasn't exactly green."

When asked if she ever found it difficult being the only woman on the set, Katy laughs heartily. "No, I never find it hard being the only woman on a set! It happened again more recently, on the film *Frog Dreaming*."

I wondered what life in general was like working on a series like *Doctor Who*. "Obviously we had our short breaks in between stories and at the end of the season when I'd go off and do other things, a film or whatever. When you were actually working you lived and breathed *Doctor Who* because we were together from first thing in the morning 'til last thing at night. We went on location together, we ate lunch together. Jon picked me up every single day for three years, going to work either on the motorbike or in the car. It was a family. In this businesss, you spend more time in the studio with the people you're working with than you do your family at home."

The warmth that developed over those three years was sometimes evident on screen. "Yes, and it paid off for us in *The Green Death*. I think you saw it very clearly on screen – the way that we related to each other was there. It was genuine because we were close. People say that all the time, but we truly were. Don't forget, I was quite new in the business and these people were looking after me. When you spend that much time with people you really do have a lot of fun. It was a very happy company, and I was a very happy little person."

Katy admits that she was the victim of many a practical joke and could be made to giggle at the drop of a hat – "as long as it wasn't a visual gag, because I couldn't see! I never had contact lenses. I did my first stage play, which ran two-and-a-half years in the West End, without contacts. My lenses are only half-strength now, so I still can't see the front row in the theatre or the other side of the stage. That was why I did most of my own stunts with Jon. I couldn't see anyway, so what

As lesbian junkie Joanne in 1977 *Target* episode *Big Elephant*

BBC [1], BBC Video [2], DJ Howe [1]

difference did it make? I could bounce around the side of a mountain because I didn't know how far I could fall.

"We did things like that because we could. Actors are children. We're allowed to make believe for the whole of our lives. How lucky are we? In *Doctor Who* we crawled around on our hands and knees with a bit of wood in our hands saying, 'We can save the universe with this!' I didn't see the monsters that I was acting with and screaming at because they were on CSO, so everything was in my very vivid imagination. We played."

Speaking of playing, the late Jon Pertwee revelled in recounting the story of how one rehearsal afternoon was spent in the director's absence building a plane out of props. I was surprised to discover it was true.

"It's absolutely true. We built the most brilliant airplane you've ever seen. Jon Pertwee put my glasses and a white scarf on and I was the air hostess. When the director came back there wasn't a prop in the room – we'd raided the toy drawer." And did the director appreciate this burst of creativity? "Um . . . *we* did!"

"My daughter now wears the platform boots she used to laugh at!"

Katy made her debut, along with Richard Franklin as Captain Yates and Roger Delgado as the Master, in Season Eight's *Terror of the Autons*. "Richard became a very strong part of the family. They were going to have Richard as my love interest, but it didn't work out. We didn't need it because there was usually somebody about for the romance angle, and for some reason the Doctor and I struck up a rapport which made the love interest seem not quite right.

"Roger Delgado was a dear mate, part of our family, so it was strange not having him there when we came to do *Day of the Daleks* the next year. It was, of course, very tough for us when Roger died. We were not only friends where we worked, but we were social friends as well. It was so terrible – Jon and I were driving to work when we saw the headline."

I wondered if her first few scripts pleased Katy? How did Jo pan out in comparison with her initial expectations? "Well, I think I developed the character. The scripts didn't. It was really up to you. Jo only got the job because of an uncle – she didn't get it because she was bright. The other thing was

Katy Manning at a photocall for her series *Serendipity*

Ouch!

For legal reasons, the BBC has to keep records of all accidents which occur during rehearsals, filming and recording of its series. In her time on *Doctor Who*, Katy Manning amassed no less than three such documents . . .

Monday 21 September 1970 At 7.30pm on only her second day of filming *Doctor Who*, Katy slipped on a stone while running across the Totternhoe Lime & Stone Co Quarry near Dunstable for the sequence in *Terror of the Autons* Episode Three where the Doctor and Jo flee the Auton policemen. She sprained her right ankle, but after an X-ray at the local hospital was able to continue filming.

Friday 4 December 1970 At 8.15pm, Katy suffered a bruise to her back after an extra involved in a stunt accidentally fell on her – as witnessed by stunt arranger Derek Martin. The sequence, recorded in Television Centre Studio Six, was the scene in which Jo helps the warders to overpower the Stangmoor Prison rioters in *The Mind of Evil* Episode Three.

Monday 7 February 1972 At 9.15am, Katy stumbled over uneven ground at Johnson's disused Associated Portland Cement quarry at Northfleet, sustaining ligament strain to her already weak right ankle. The scene she had been filming was that in which Jo and Ky are pursued by the Overlord guards in *The Mutants* Episode Two.

Andrew Pixley

Katy on . . .

Terror of the Autons "I had the best time on that one. I thought it was fabulous. I liked as a character thing the admission from Jo when the Doctor said, 'I thought you'd done A-level Science,' and she replied, 'I didn't say I'd passed!' And the filming in the circus was the point where I discovered I didn't like animals."

The Mind of Evil "Um, I know it was fabulous! That's all I remember – that and the fact that I liked my leather jacket. It was a terrific one."

The Claws of Axos "I thought it was hysterical! We had such fun doing it. The Axons' eyes were ping-pong balls that kept popping out, and those tentacle things kept getting hold of my bottom. And there were 'freak weather conditions over Dungeness', I remember that."

Colony in Space "The first one in the clay pit! I liked being in space – aliens and things, oh yeah! It was much more fun. Every show I do on television I'm on Earth, so the more time we spent in space the better."

The Daemons "You know, I can't say why it's so popular. I thought it was a really cool story with all the black magic and stuff. There was that Bok creature which kept running away, it always made me laugh! It was just a good story, really well-acted."

Day of the Daleks "I didn't like that one. Both Jon Pertwee and I liked it the least. We loved the Ogrons and the Daleks, but it wasn't the greatest story ever told."

The Curse of Peladon "I remember the pickled cucumber monster [Alpha Centauri], which was one of my favourites. Jon had to explain to me what a hermaphrodite was!"

The Sea Devils "The Sea Devils' heads floated off when they were under the water! I wore a cream and brown trouser suit that Jon said made me look like a British Rail waiter, and it got wet and shrunk because Jon and I were naughty and kept playing on those things that skimmed across the water. I had to wear it for the rest of the story."

The Time Monster "I liked that one. They tried to make Jo a bit hip and groovy, to use the vernacular of those days. I didn't care for it too much, so we took most of the 'Hip, groovy, cool, Doctor' out."

The Three Doctors "I don't think I stopped laughing. That was the one where I was sent out of the rehearsal room several times for laughing. John Levene and I were so giggly, it was appalling. We just couldn't stop."

Planet of the Daleks "We were in the jungle and these creatures sprayed berry juice all over my arm. I screamed away at nothing because of the CSO. You had to visualise what was happening in your head."

BBC [1], BBC Video [2]

would have laid her life down for anybody. Whenever anything happened to the Doctor, Jo was really desperate. She was as naive in the job she took on with UNIT as I was as an actress, so I could equate it to my role. By the same token, Jo Grant was not an extension of Katy Manning. She was a completely unique creation."

Is that a difficult thing to maintain when the character is mostly left up to you? "No, that's my discipline as an actor. To be able to cry I don't have to think of my dead goldfish. I use a body language which tells my brain I am crying. It's a different approach to a lot of actors."

Katy acknowledges that she and the other regulars had input into their scripts. "We did a lot of work on the scripts ourselves. There were a couple of things that Jon and I didn't like over the years, and so we would redo them. Things were occasionally not logical. Nick Courtney or someone would stick in little moments because we all knew our characters so well. It was difficult for a new writer to come in and know your character, so you would fix it up."

Jo certainly seemed to get less 'klutzy' as the stories progressed. Was this Katy's influence? "Oh yeah. Jo was introduced to represent the average eight or nine year-old in the audience who said, 'What's that mean?' I asked the questions the kids at home were asking. Don't forget that when I started it was still a kids' programme. It became a cult programme while Jon and I were in it. Jo had to grow up. She was really very naive and green, but she matured."

Although she confirms how quickly everything was put together on *Doctor Who*, Katy prefers the high turnover of television to film. "I don't enjoy film very much. I don't like the idea of people eating popcorn and snogging in the background while I'm giving my all! I think television's a very exciting medium with a lot more exploration to be done. Pace is how I started out in the business. For my first job I had a small part and they took me out and gave me the lead role. It was enormous pressure, like being thrown in the deep end. I love working very quickly – I'm used to it.

"There was a lot of very quick-thinking acting happening on *Doctor Who*. You'd go in and get your scripts and start rehearsals straight away. We didn't get a chance to go home and study. You'd learn your lines – I learned everybody's lines, in fact – and then we'd do the filming before going into the studio to shoot two episodes back-to-back. You only knew what you were doing when you were doing it."

The Pertwee years are well remembered by the great British viewing public, something of which Katy is aware. "It was because of talent. Good script editor, good writers, good producer. We had very good directors as well – all the ingredients that you need. I never had favourites, though. I enjoyed working with everybody, including Barry Letts, who I adored. When it came down to it we did some really good stories – *The Daemons*, *The Green Death*, *The Mind of Evil* and *Terror of the Autons* were all great."

Katy apologises for not remembering more detail about individual stories herself, but then we are talking 25 years ago. "You're right, it is a long time ago. I can remember lots of things about shooting the series, but I can't remember them as attached to particular episodes. At the time one had to clear one's mind of the previous story to make the current one, so I only treasure the wonderful positive, happy moments. You don't, of course, remember every day, but I try to picture it when people describe moments from particular episodes. I do remember the clay pits, though – it's not as if we went there once!"

One thing viewers are sure to remember is Jo's 'interesting' fashion sense – everything from miniskirts to trouser suits, and a lot in between. "I had no say in my costumes. That's what we were told to wear. But my own clothes were really very outrageous, so the costumes were normal for me. They didn't excite me at all. I've always been a bit of a clothes lady. I'm very unique in the way I dress!" But what's Katy's impression looking back on her various outfits? "I don't think about it one way or the other. The only thing I know is that the platform boots and things my daughter was laughing at years ago, she's now wearing! It's terribly trendy, all that purple. And I still think I'm one of the few women who could shin up the side of a mountain in a pair of 11-inch platforms!"

Three years of shinning up mountains in those very platform boots brought Katy to *The Green Death*, her farewell story – and one which

A fair cop? *Terror of the Autons*

A lab hand: *Terror of the Autons*

"it was about time somebody appeared naked with a Dalek"

included much comment on ecological issues. Katy was unimpressed by *Doctor Who*'s frequent moralising: "I don't want animals in circuses and that kind of thing, but I have to be honest and say I'm not one of these actors into politics. I'm doing something to entertain people. My political beliefs and my causes – of which I have many – are nothing to do with my work. I think an actor should keep her politics and charities completely separate from her work. If you take those into your work, you are taking you into your work, and that means you are not wholly committed to the character you are playing."

Katy realised that three seasons playing the one character at such an early stage in her career was enough, but it didn't make the break from *Doctor Who* any easier. "You've seen the end of *The Green Death*. It was very genuine. We were all in tears. Playing that scene was the most difficult thing in the world for all of us. After spending three years of my life with these people I was lost, absolutely lost. Having done just one show since leaving drama school, I didn't know what it was like working with other actors. I didn't want to work with other actors. It was like leaving home."

She moved on nevertheless, filming a television play written by Jon Pertwee's brother, Michael, and an episode of ex-*Doctor Who* producer Philip Hinchcliffe's police drama *Target*. She also worked on the West End stage, performing in *There's A Girl In My Soup*, *So Who Needs Men*, *See How They Run* and *Run For Your Wife*, and completing a mammoth two-and-a-half year run in *Why Not Stay For Breakfast*. "Suddenly my name was there up in lights. I had ten days to learn and rehearse it, which was terrifying. But I love theatre because it's a very 'now' thing and I'm a very 'now' person. I love going to work to this day. I am and have been a very lucky woman. The actors I've worked with – Jon Pertwee, Pat Troughton, Jimmy Edwards, Eric Sykes, Tony Randall . . . Boy, am I lucky."

Despite the fact that Katy never reappeared in *Doctor Who*, preferring to consign her contribution to history and not "boil old cabbages twice", her connection with the series was again brought to the fore in 1977. I asked if Katy would roll her eyes if I were to say the words 'Dalek' and 'nude'? "Not at all. It's another thing I've done in my life. I thought it was hysterical. I had left *Doctor Who* way before and already played a lesbian junkie, so I didn't need any publicity. Although the photos weren't terribly explicit, there was the usual thing of people taking off-cut photos without permission and all. But that's the way it goes and I thought it was very funny – I've got a very sick sense of humour! I thought it was about time somebody appeared naked with a Dalek, and I think I opened a big door – actresses didn't do that sort of thing before I did it. Now they can't wait to get their clothes off!"

Katy emigrated to Australia soon after, but despite the fact that *Doctor Who* has been shown countless times on Australian television, she hasn't keep abreast of the series. "When you're working in the theatre it's very hard to sit and watch something episodic. I haven't seen *Doctor Who* in years. It's on here at the moment, but I haven't really dealt with the fact that Jon Pertwee is no longer with us, so I don't want to see it until I've come to terms."

Busy as ever, Katy has recently been working in America as well, and moved there in June of this year to work on a play she has written herself. "It's called *Not A Well Woman*. Do I need to say any more? It's been completely scored with original music, which hasn't been done very often before. It's a three-hander, two men and a woman, and to the audience it's kind of like pulling balls out of the lottery – you just don't know what's going to happen next. Just when you think you've got it, I move the stakes. We're workshopping in New York, and I'd say it will premiere later on in the year or first thing next year. It's a complicated piece, so I want to do it slowly."

But, as it says in the programme for *Gone to Bali*, Katy is most widely known and fondly remembered for Jo Grant. It's a part she feels blessed to have been given. "*Doctor Who* was the ultimate acting job. You don't get many parts where you're given the opportunity to completely fantasise. How many actors get to imagine a monster and scream and react to it? We just had a ball. We worked bloody hard but we enjoyed ourselves. Without a shadow of a doubt it is one of the happiest times in my life, and something I wouldn't change for a lifetime's supply of *café latte*!"

In 1976 West End Farce *So Who Needs Men*

Shelf Life

in which the Sixth Doctor keeps strange company indeed

and **Dave Owen** minds someone else's business.

DOCTOR WHO: GENOCIDE

Novel BBC Books **Featuring** The Eighth Doctor, Sam, Jo Grant **Author** Paul Leonard **RRP** £4.99 **ISBN** 0 563 40572 4 **Available** 1 September

With over 20 original *Doctor Who* novels a year to digest, it's not surprising that they don't always exert the same compulsion over the reader as the infrequently-published novelisations read in childhood. So it was with a feeling of exhilaration that I put down *Genocide*, having devoured it in record time, experiencing throughout a genuine curiosity to discover what would happen next. Paul Leonard makes his book addictive by using stylised modern techniques – beginning near the end of the story, for example – and by deploying the most trusted weapon in *Doctor Who*'s arsenal, the cliffhanger, with expertise and in a variety of forms.

DOCTOR WHO
GENOCIDE
PAUL LEONARD

This is all the more surprising given that *Genocide* features a smaller than normal number of characters and locales. Perhaps this helps the book focus on its theme – that an agent of the Tractites, a race conquered by humans in the future, might travel back in time in an effort to wipe out *homo sapiens* at its dawning and leave the Earth clean for the Tractites to inhabit. The two possibilities exist side-by-side simultaneously, threatening the stability of space/time. For many, including myself, the central fascination of *Doctor Who* is the TARDIS' ability to travel through time, and this book positively revels in the implications of time travel, taking into account theories that have only been put forward since the ship was conceived. If your favourite moment in *Pyramids of Mars* is the Doctor showing Sarah the devastated Earth of 1980, then *Genocide* will not disappoint.

This strong central concept dominates, meaning that the Eighth Doctor and Sam don't need to be as vividly portrayed as in their other appearances. I'm getting a better idea of Sam now; she is at that dreadful stage of late adolescence where she feels personally responsible for every injustice in the world, and travelling with the Doctor she observes more of these than the average teenager. The clarity and purity of *Genocide*'s theme is assisted by the author's discipline in not littering the book with ephemera or irrelevancies. The characters don't matter all that much (there's a middle-aged Jo Grant who could just as well be anyone, for example) and the settings have little significance other than their point in time. The result is a book in which ideas are the stars, and one which could easily be realised as a play against a blank cloth on an undressed stage.

It is hard not to be reminded of the 'dawn of Man' section of *2001: A Space Odyssey* during the early scenes in which mankind's ancestors first encounter the Tractites. It is several decades since a *Doctor Who* monster frightened me, but by using the point of view of a Stone Age shepherd to describe the ox-like being that decimates his settlement, Paul comes close.

Although the very existence of two intelligent races is at stake, the author chooses wisely not to dwell on the word 'survival' – the word might only emphasise the familiarity of a plot in which a group of young people, led by the Doctor's companion, struggle for life in the baking savannah to which they have been spirited.

There's a pleasing symmetry between the atrocities visited on each other by the humans and the Tractites in each of their possible histories, and the Doctor knows that all the distortions imposed on space/time must cancel out to zero if the cosmos is to survive – mankind's relative importance in universal affairs means that the stakes can be extended beyond the Terran parish without some bearded psychopath cackling his plans to rule all of creation.

Genocide so captured my interest that I'm impatient to read what happens to the Doctor and Sam next. The BBC books have gathered momentum . . .

Initially, it's hard not to be reminded of *2001: A Space Odyssey*

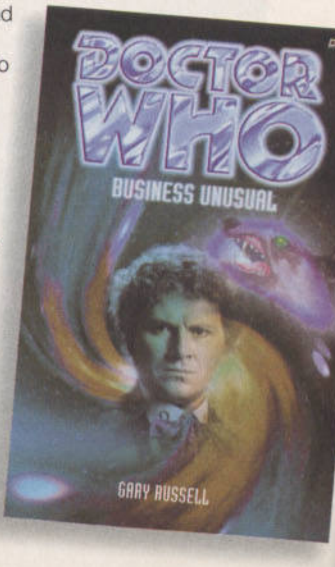
DOCTOR WHO: BUSINESS UNUSUAL

Novel BBC Books **Featuring** The Sixth Doctor, Mel, The Brigadier **Author** Gary Russell **RRP** £4.99 **ISBN** 0 563 40575 9 **Available** 1 September

Over several hundred pages, *Business Unusual* has precisely two elements in common with *Genocide*. Both reject *Mawdryn Undead*'s implication that UNIT's John Benton ended up selling used cars, and both mention the word 'Zygon' so frequently that I suspect their authors were offered cash incentives to hype last month's BBC Books enemy into the top three of the Doctor's greatest adversaries in the frequent occasions (especially here) where characters pause to verbally evaluate them.

Acknowledging the hitherto infrequently celebrated storytelling skills of scriptwriters Pip and Jane Baker in a foreword is an unorthodox way to enlist the confidence of one's readers. I can only assume, therefore, that Gary's misuse of almost every single piece of computer technology his plot employs is a specific tribute to the Bakers' enigmatic "megabyte modem" line in *The Trial of a Time Lord* Part Fourteen (for the record, fellow pedants, Microchips are a McCain's potato product, hacking is doing something quickly and inelegantly, ALGOL was commercial history by 1989, and one does not program a hard drive but rather formats or partitions it). The IT industry is an inescapable element in a book designed to fill in the background of companion Melanie Bush, given the flimsy details (computer programmer, Pease Pottage, health and fitness) previously available. It is, at least, a more exciting setting than the suffocating middle-class domesticity of the Bush family home.

Despite a high-tech style in which every scene change is prefaced by an italicised breakdown of its location and time, this is neither an industrial thriller nor a science-fiction epic but, in common with Gary's *Missing Adventure The Scales of Injustice*, *Business Unusual* is really about little people and their hopes and anxieties. If the author ever turns to writing television soap opera or crime series I expect they'll be rather good, and next time I watch Bonnie Langford's portrayal of Mel (which will be if and when *Delta and the Bannermen* sees release, I suppose) it will be with an enriched sense



Talking Books Paul Leonard

"I first saw *2001* [below] when I was eight. The film was a tremendous influence on my imagination. It made space exploration real, and it made prehistory real. And it linked the two as a coherent story of evolution.

"Ever since I've had a great interest in human evolution, past and future. I've always read anything I can find about ancestral humans. The more we find out, the more fascinating and strange our ancestors become. More like aliens than humans . . . and I like dramatising truly alien points of view.

"One of the things I wanted to do in *Genocide* was to use the point of view of a habiline [early man] – to really get inside their language and culture, to understand what it was like to live on the edge of death in a hard country, with only half a mind and instinct to guide you. Sadly I ran out of time and space to do this properly. Never mind, maybe another time . . . I'll be doing a story for *Short Trips* set in the Neolithic. It's called *The People's Temple*, and is about the building of Stonehenge. And this time I'm definitely going to try and get inside their heads."

of her identity. Similarly, the forthcoming *Timelash* will benefit undeservedly from Gary's efforts to make the Sixth Doctor a coherent, holistic character.

The book is characterised by a desire to make explicit the implicit, to fill the holes in other *Doctor Who* stories, and to knit the series together more tightly. Having previously illuminated Liz Shaw's personality, Gary goes one better, exploiting fully the idea, seen in earlier Sixth Doctor books, that following his trial he deliberately avoids meeting Mel in order to avert the future in which he becomes the Valeyard. This leads to a Doctor who already knows his companion well when he is a stranger to her, and plays wickedly on Mel's lack of popularity with fans of the series. I suspect that the inclusion of the Brigadier – still teaching in 1989, but thinking of giving old flame Doris a call – is motivated less by his necessity to the story than by a completist's desire to see him have a whole adventure with every incarnation of the Doctor.

There are innumerable links with other stories, on screen and in print, reducing *Business Unusual*'s chance to establish a distinctive identity of its own, and by the time the main foe is revealed (although there are generous clues throughout) it's too late for early glories to be recreated. A façade of detail is no substitute for a solid central theme, and even while reading the book I was hard pressed to summarise the plot to my partner, but could gleefully relate dozens of memorable little scenes.

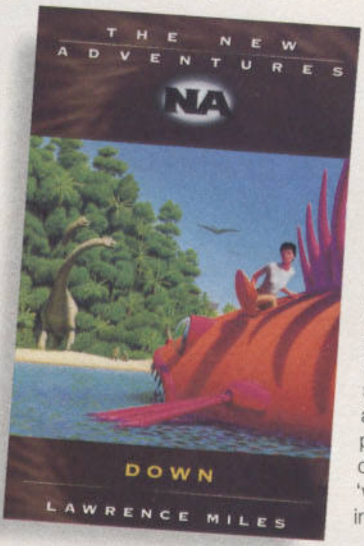
It's all good fun, but I find it hard to take entirely seriously a book containing a policeman who come out with expressions such as "a monster set of chompers". Perhaps the most significant aspect of *Business Unusual* is that it refers strongly to *The Scales of Injustice* and peripherally to other *Doctor Who* books published by Virgin, hinting that compulsive reconcilers like Mr Russell could be in business for a while to come.

THE NEW ADVENTURES: DOWN

Novel Virgin Publishing
Featuring Bernice
Author Lawrence Miles **RRP** £4.99
ISBN 0 426 20512 X
Available 18 September

I can't remember what *Shelf Life* had to say about Lawrence Miles' debut *New Adventure*, *Christmas on a Rational Planet*, but it was probably a lot of huffing and puffing to conceal the embarrassing fact that your reviewer found it beyond his intellectual depth. Initially, the author's latest work came across as so reader-friendly that I had to check the proofs to be sure that this was by the same writer and not another 'romp' by Dave Stone. *Shelf Life* shares the *Doctor Who* fan's love of cataloguing, and therefore places *Down* in the box marked 'wacky' alongside *Oh No It Isn't!* and *Ship of Fools*, nowhere near the 'earnest' box containing *Dragon's Wrath* and *Beyond The Sun*.

At the core of *Down* is the sure-fire *Doctor Who* trick, especially in print, of establishing that the impossible is happening, and then rationally explaining how this can be. Lawrence follows what I suspect is an irresistible urge to go one step further than his peers, and presents a scenario that is not only impossible, but so impossibly clichéd ('archetypal', to be polite) that his characters comment upon the fact. He then explains not only how this scenario – a *Land That Time Forgot* subterranean world replete with reptiles, apemen, and a troop of Pinewood Studios' finest Grail-seeking Nazis – came to be, but also why it conforms to the archetype, and this explanation is far more fascinating than the absurdity it resolves, thereby saving the best 'til last.



Along the way we are reintroduced to The (Also) People and one of their number, *!X*, an intellectual psychopath in the mould of Hollywood's Hannibal Lecter, Cyrus the Virus, or Sideshow Bob. *Down* is deep, and funny, and entertaining – most of all when the author remembers he's writing for a *Doctor Who* audience (the book had me in stitches when lambasting a particularly unfortunate piece of the series' dialogue). I can cope with 'wacky' when it's this intelligent. DWM

The Web Planet

DWM's occasional look at *Doctor Who* on-line.

Most of the fun of exploring the World Wide Web is in following links between sites rather than slavishly following columns like this, so this time we'll concentrate on a couple of starting points and leave the rest to you . . .

- 'Web Rings' are circular linked lists of related sites. *Who's Who In Who*, a web ring dedicated to *Doctor Who* companions, is highly recommended, especially the shrill and pink Mel Bush page at **http://www.wn.planet.gen.nz/~abates/mel/index.html** – a good point at which to start (and the perfect postscript to *Business Unusual*). I was interested to see that many of the pages were for less widely-celebrated companions, so fans of Steven Taylor, Ben Jackson and Bernice Summerfield will find their heroes in HTML.

- This month's Virgin *NA*, *Down*, has some appendices forthcoming at **http://www.ndirect.co.uk/shebeen**, but they weren't yet there when I looked. When they do appear, I'm sure they'll be linked via WhoLINK at **http://www.sky.net/~dgleason/wholink.html** the most impressive of several super-sites made up solely of links to other *Doctor Who* pages. These include *The Doctor Who Bloopers List* at **http://orca.ucd.ie/Doctor_Who/bloopers.html** where every single mishap in the series is cruelly catalogued.

- I can't finish without mentioning *Nitrate's Guide to **DWW** and **DWM*** which catalogues every issue of this magazine at **http://www.nitrate.demon.co.uk/dwindex.htm**. It's already proved invaluable when preparing *Shelf Life* and saves thumbing through back issues for hours . . .

Out of the Tardis

Sarah Sutton

Her *Doctor Who* character, Nyssa, knew *so* little about 'telebiogenesis' – but how much do we really know about actress Sarah Sutton? 20 posers plucked randomly from the now-infamous TARDIS tin should settle the score . . .

Interview **Paul Vyse** Photographs **Robin Prichard [3], BBC Video [1]**

What do you think has been your most life-changing decision?

Without sounding really crass, I'd say deciding to have my daughter, Hannah, because that *does* change your life. I wasn't particularly maternal before I had her, but I love her to bits, obviously. She's coming up to six now and is at that funny stage where she's starting to be amusing . . . or embarrassing, depending on how you look at it!

Do you have a recurring nightmare?

Not a recurring one, no, but I do have nightmares, and they always seem to be about my health. Had one last night, actually – I dreamed that my parents and my husband hadn't told me that I was in hospital all of last summer with heart trouble. I'd been given an 18 per cent chance of survival, and here I was quite happily thinking I'd done some amazing things last summer when all the time I'd been in hospital!

What is the rudest thing a fan has ever said to you?

I think they've always been very nice to me, actually. Probably the rudest thing they could say is "oh, you've put on weight!" Noel Edmonds was actually very rude to me years ago on *Multi-Coloured Swap Shop* – I was 17 and I'd just done a series called *The Moon Stallion*. They showed a clip, and Noel came back on and said, "Gosh, you looked 40 in that!"

Tell me what you want, what you really, really want . . .

(sings along and laughs) Hannah would love this! "Mummy, it's the Spice Girls!" Well, I'm looking forward to a nice summer holiday. We're going to Majorca, and it's been booked a long time in advance because my husband's a GP and has to give lots of notice – you know, the practice can't have two doctors away at the same time. I'm a real holiday person, I love them. My ideal place to be is the Caribbean – I love all the steel band music and I *adore* banana daiquiris – they're a bit like a pina colada but you can get two in a happy hour which is great! My idea of heaven – lying under a palm tree with a banana daiquiri and a good book with a steel band playing in the background!

If we didn't have Hannah I'd really like to do more game-viewing – we're really into animals and one of the best moments of my life was being able to see tigers in the wild in a reserve in India. We followed a female tiger from one end of the reserve to another in our jeep and she was so beautiful.

How many number one singles from the past year can you name?

The Spice Girls for certain, simply because Hannah goes around all the time singing "Do you wanna be my lover . . ." (despairingly) God, that song. Sometimes I catch *Top of the Pops* on a Friday when I'm sitting there with my glass of white wine, and my husband and I are going "Who's that?" and "Have *you* heard of them?". Sad really . . . (thinks) Has Michael Jackson been number one this year? Gina G? No, she was last year, with the Eurovision song. We won this year, didn't we? I knew we would. I never miss Eurovision – I love it!

What object would you save first if your house was on fire?

What, after the cats and the dog and Hannah? My photo albums, I suppose, they're very precious to me. I have got some nice bits of furniture which have been handed down through the family, but that would be quite difficult . . . "Woman perishes in fire trying to save entire house contents!" (laughs)

What is your greatest unfulfilled ambition?

Well, that's easy – I would love to be able to fly an aeroplane. If I won the lottery I would have private flying lessons. (thinks) So many things really – I would love to be able to sing as well. I'm hopeless – whenever I have a quiet little sing at home it's always "Shut up, mum!"

Have you ever cheated in an exam?

No, not cheated, but when I did my maths O level I got an 'ungraded' – I just put the date, my name, 'number one' in a column . . . and that's all! I couldn't answer *any* of the questions, let alone cheat! My teachers said "Why don't you do CSE?" and I said, "Well I'm going to *fail* CSE, so I may as well get an 'ungraded' for O level!"

Who was the last person to send you flowers?

I'd better say my husband! It's not a regular occurrence now because I've told him to stop – they're *so* expensive, a total rip-off! I buy *myself* flowers occasionally.

What is the best joke you know?

It's a bit rude, I'm afraid. It's a GP joke, naturally! It's the only one I can remember and you'll probably have to censor it . . . [Indeed. The **DWM** team debated possible inclusion of said anecdote for hours, but we decided to keep our jobs in the end. Suffice to say, Sarah's medically-minded rib-tickler concerns an 84 year-old man, a test-tube and a pair of false teeth. You work it out – Ed.]

Do you watch daytime TV?

Sometimes, yes. Now the cricket season's started I certainly will. Now, I'd like to see *that* live, actually – another idea of heaven, going to the Caribbean to watch an international. That'd be lovely. I could sit under a palm tree *and* watch the cricket *and* have my banana daiquiri!

What is the most money you've ever spent on a single luxury?

I'd say shoes but they're not really a luxury, are they? I always come back from the shops with two pairs – same style but two different colours. I used to spend a lot on shoes but I don't any more – being a dancer I'm quite heavy on my feet, and I tend to stamp around so I started to resent paying lots of money – you go through them just as fast whether you spend a lot or not.

Have you ever woken up not knowing where you were?

I'm sure I must have done! (thinks) I had an episode that frightened me, though. I was driving to a friend's house, and I suddenly had a complete mental blackout as to where I was. I was on a piece of road that I know, but suddenly I didn't know where it was. I panicked so much I almost stopped the car – it felt like it lasted a long time, though it was probably only seconds. Creepy!

What is the most embarrassing thing in your wardrobe?

I'm sure anyone looking at me now will say "Ooh, that thing you're wearing!" There was a jacket when I was a teenager, made of rabbit fur which I probably wouldn't be seen dead in now. It's shoved at the back of the wardrobe but I still have it.

Who is your guru?

Oh help.

Do you believe in reincarnation?

No I don't. I wish I did, in a way. I probably used to, but I don't think I do any more. Maybe because I'm married to a doctor things tend to be more black and white. I'm not religious, although I went to a Catholic school, and it's quite hard now because Hannah goes to a C of E school, and is starting to come out with things like "Oh, that's God's house, mummy", and "Jesus was God's son, you know, mummy" . . . it's very hard because it's not for me to say.

Sean Connery or Roger Moore?

For what?! Sean Connery. He's a very sexy man. Especially good in that film *The Untouchables*. Stunning.

Are you a good kisser?

I have no idea! I've had no complaints!

Have you ever pulled the legs off a spider?

No – I *hate* them, and I'd never get close enough to the damn thing to pull its legs off! I'm not very good with spiders. Or frogs. When we were in our last house and I was about nine months pregnant, I got up one night to go to the loo, as you do when you're nine months pregnant. There was no light in the bathroom for some reason, and I looked down into the loo and there was this frog! I panicked and shouted to my husband, "We've got an infestation! They're living in the cistern!" It was the cats, of course, bringing them in from next door's pond and playing with them in the bathroom. The next night we caught them playing tennis between them with a frog in the bathroom.

What is the most ferocious argument you have ever had and who was it with?

I'm not good in arguments – I tend to get upset and cry! Probably my neighbours – I'm not going to say which ones . . . (pause) But it was *my* hedge! I could have done what I wanted! Could have burned it down if I'd wanted . . . I have to say also, despite being a very meek and mild person, I do get very hot under the collar behind the wheel of a car. I was coming back from London the other day around 10.30 at night, and some guy in a flash new car overtook me, lights flashing, horn going, probably thought I was going too slowly – and I passed him further down the road and he'd been stopped by the police! (laughs wickedly) I waved as I went by . . . **DWM**

Out of the vaults

Part Two: The seventies

Richard Molesworth continues his exhaustive search of the BBC's film and videotape libraries. In Part Two of this series, we uncover buried treasure from the Third and Fourth Doctor's eras . . .

Spearhead from Space

When the newly-regenerated Third Doctor staggered from his TARDIS and collapsed in England's Oxley Woods following his trial by the Time Lords, *Doctor Who* took a giant leap from its monochrome sixties format into the brave new world of seventies colour television – despite the fact that well over half the audience watching *Doctor Who* in 1970 still owned black and white television sets.

Like the transition from 405-line to 625-line transmission, the switch from black and white to colour television did not happen overnight. Although black and white television sets sold up until the mid-sixties could receive both 405-line VHF transmissions and 625-line UHF transmissions, newer television sets sold after this point could receive only the new 625-line UHF signals. To get around this dual format problem, the BBC had already installed line converters into their network of television transmitters some time before the launch of 625-line and colour transmissions, enabling both UHF and VHF signals to be transmitted simultaneously. As the sixties drew to a close and the seventies began, the 405-line VHF transmitters were slowly switched off up and down the country. (One of the last to be decommissioned was Birmingham's Sutton Coldfield transmitter in 1982, making Peter Davison's debut season the last to be transmitted by the BBC in the 405-line format.) During the seventies, *Doctor Who* was available to anyone who wanted to watch the programme in colour, but was as equally accessible to all those who still had their old black and white television sets.

> Season Nineteen was the last to be broadcast in a 405-line format

Spearhead from Space, the first serial of the seventies, was something of a false start for *Doctor Who*, being produced entirely on location on 16mm colour film due to internal industrial action at the BBC. However, the following story – *Doctor Who and the Silurians* – established the routine that would serve the programme well for the rest of the decade, being produced on 625-line PAL colour two-inch 'quad' videotape.

Although this medium was used primarily for recording all material shot in the studio, the Jon Pertwee and Tom Baker years made full use of 16mm colour film for (primarily) location work, and both 16mm and 35mm film for special effects and modelwork. With the recording of 1974's *Robot*, the programme experimented for the first time with the use of videotape for the recording of location material. This technique would be utilised again on some other stories (*The Sontaran Experiment* and *The Seeds of Doom*, for example) although film remained the preferred medium.

Destiny of the Daleks

Just as location recording did not always utilise film, studio material did not always rely on videotape – sets seen in *Planet of Evil* and *The Creature from the Pit*, among others, were made more atmospheric by the use of film. But by the time of the recording of the very last Tom Baker story, *Logopolis*, the mix of two-inch videotape for studio material and 16mm film for location work had more or less established itself as the standard format for the recording the programme.

Logopolis

As detailed in last issue's feature, all film and videotape footage recorded for any one story was dubbed (copied) down onto 625-line two-inch videotape for editing purposes. This format was the medium that the final version of each episode was completed and transmitted from. These two-inch 625-line tapes are themselves now being copied onto D3, the BBC's new digital transmission format, and will be kept in the Film and Videotape Library as master copies. The original two-inch tapes, meanwhile, will be deposited with the National Film and Television Archive for safekeeping.

It was during the late seventies that the BBC established its own Film and Videotape Library at Windmill Road, London. The formation of the library was extremely significant; the BBC only

Colour formats

The UK now transmits all of its TV programmes in 625-line colour, which replaced the old 405-line transmission system in the mid sixties. The UK also uses a colour system known as PAL, and generates pictures by imposing a series of static frames in quick succession on the TV screen to give the impression of a moving image The pictures update at the rate of 25 frames per second. Other countries, such as the USA and Canada use a 525-line system, which has been in use since the fifties in these countries. The colour system is known as NTSC, and the pictures move at a quicker rate of 30 frames per second. The two systems are totally incompatible, and material needs converting before it can by played in the other format. The BBC have sold most Jon Pertwee and all Tom Baker episodes abroad in the 525-line colour format, and some master tapes of colour Jon Pertwee episodes now only exist in the 525-line format.

Planet of the Spiders

Third Doctor episodes in the BBC Archives

All 625-line PAL colour unless specified. Only the best quality copies of all episodes have been listed, although most episodes exist on more than one format. For example, some episodes exist as a 625-line PAL copy, a 525-line conversion and as a black and white film telerecording.

Spearhead from Space	1-4	[all 16mm colour film]
Doctor Who and the Silurians	1-7	[all 'recolourised']
The Ambassadors of Death	1	[625-line PAL colour]
	2-4	[16mm black and white telerecordings]
	5	['recolourised']
	6,7	[16mm black and white film telerecordings]
Inferno	1-7	[all 525-line colour]
Terror of the Autons	1-4	[all 'recolourised']
The Mind of Evil	1-6	[all 16mm black and white film telerecordings]
The Claws of Axos	1	[625-line PAL colour]
	2,3	[525-line colour]
	4	[625-line PAL colour]
Colony in Space	1-6	[all 525-line colour]
The Daemons	1-3	['recolourised']
	4	[625-line PAL colour]
	5	['recolourised']
Day of the Daleks	1-4	
The Curse of Peladon	1, 2	[525-line colour]
	3	[525-line colour]
	4	[525-line colour]
The Sea Devils	1-3	[525-line colour]
	4-6	[625-line PAL colour]
The Mutants	1, 2	[525-line colour]
	3-6	[625-line PAL colour]
The Time Monster	1-5	[525-line colour]
	6	['recolourised']
The Three Doctors	1-4	
Carnival of Monsters	1-4	
Frontier in Space	1-6	
Planet of the Daleks	1,2	[625-line PAL colour]
	3	[16mm black and white film telerecording]
	4-6	[625-line PAL colour]
The Green Death	1-6	
The Time Warrior	1-4	
Invasion of the Dinosaurs	1	[16mm black and white film telerecording]
	2-6	[625-line PAL colour]
Death to the Daleks	1-4	
The Monster of Peladon	1-6	
Planet of the Spiders	1-6	

Frontier in Space

had a film library up to this point. This library had only retained a handful of black and white film telerecordings of *Doctor Who* episodes from the sixties. It had no remit for storing videotape, so did not contain any colour episodes at all bar *Spearhead from Space*, the only colour story made on film.

When the library was formed, one of the first tasks was the recovery, storage and cataloguing of the BBC's vast collection of two-inch videotapes – tapes which, until now, had come under the jurisdiction of the Engineering Department. On examining their collection, the library discovered that they held a full set of Tom Baker episodes from *Robot* Part One onwards. The only minor problem was *The Deadly Assassin* Part Three, which was kept only in its edited repeat version. This was the actual transmission master tape of the episode, but had had its end credits re-edited back on to the end of the episode at a slightly earlier point, removing its freeze-frame cliffhanger ending – the Doctor's apparent drowning had elicited much criticism from Mary Whitehouse of the vocal National Viewers and Listeners Association. This ending has since been reinstated via an off-air U-Matic recording of the episode. This is the version now available on BBC video, now held by BBC Worldwide. The drop in picture quality in the closing shot is quite noticeable.

All Fourth Doctor episodes made and transmitted after *The Deadly Assassin* existed in full on their original transmission tapes, at least until the BBC started transferring their stock of two-inch tapes onto the new D3 format.

However, as regards the Third Doctor episodes, the story was rather less positive. A full inventory of two-inch colour transmission tapes was drawn up. Season Eleven was missing both *Invasion* Part One [aka *Invasion of the Dinosaurs* Part One] (all six episodes, it appears, had been due to be wiped as soon after transmission as August 1974) and *Death to the Daleks* Part One. Season Ten was missing *Frontier in Space* Episodes One, Two, Three and Six and *Planet of the Daleks* Episode Three. From Season Nine, only *Day of the Daleks* remained in its entirety, plus Episodes Four, Five and Six of *The Sea Devils* and Episodes Three to Six of *The Mutants*. Season Eight only had three episodes remaining – *The Claws of Axos* Episodes One and Four, and *The Daemons* Episode Four – while Season Seven only had a single episode, *The Ambassadors of Death* Episode 1, extant (apart from the colour film prints of *Spearhead from Space*). This represented only about half of the Third Doctor's episodes – the rest were all missing.

> At one time, only three episodes from Season Eight were still held by the BBC

Behind the scenes/documentaries

In 1972, the BBC programme *Looking In* – part of the BBC's 50th anniversary celebrations – focused upon the making of many other BBC TV programmes, *Doctor Who* included. Shot on 16mm colour film, the production covered the studio recordings of *Carnival of Monsters*, plus material shot in the director's gallery. The programme was discovered to still exist in 1994, when much of this surviving material was used in the video release of *More than 30 Years in the TARDIS*. The only other significant behind the scenes material from this era exists on the 1977 documentary *Whose Doctor Who*, a *Lively Arts* instalment broadcast the day after the final episode of *The Talons of Weng-Chiang* on BBC2. The 60-minute documentary covered the production of *Talons* in rehearsal with Tom Baker, in the studio as the sets were constructed, and the recording of certain scenes. Interviews with key personnel were also featured, plus archive clips from the show's 14-year history, including a 30-second clip from the William Hartnell story *Galaxy 4*. As well as the transmitted programme existing in full at the BBC, most of the film sequences still remain, some of which never made it to the transmitted version.

The Talons of Weng-Chiang

All was not completely lost. For many years, BBC Enterprises had been selling copies of *Doctor Who* stories to various overseas TV stations. The BBC Film and Videotape Library quickly contacted BBC Enterprises to ask what material they still held, looking mainly to plug the gaps in their collection of First and Second Doctor episodes. The full story of the William Hartnell and Patrick Troughton episodes will be discussed next issue, but suffice it to say that some episodes were discovered. In addition to this material, a bonus discovery was made – a whole collection of 16mm black and white telerecordings of Jon Pertwee episodes. Monochrome recordings from all stories from Seasons Seven through to Ten were located, and in instances where a story did not exist completely in colour at the Film and Videotape Library, all the episodes from that story were returned.

The reason why the episodes existed at all at BBC Enterprises was that the transfer of colour material onto black and white film was a standard practice for overseas sales at the time. It was a way for the Corporation to sell copies of its newer colour programmes to countries that could not transmit colour material, or had wildly differing videotape standards to that used by the BBC. Film transmission was almost a worldwide constant, so it was far easier to sell TV programmes abroad on film than it was on videotape. Film was a relatively cheap medium, was incredibly durable, and was easy for the BBC to transfer its videotape material onto, utilising its vast film recording area where high-standard film telerecordings were made from programmes held on videotape.

Overseas TV stations themselves were the next port of call. One of the first Jon Pertwee episodes to be returned was a 525-line NTSC colour copy of *Death to the Daleks* Part One (albeit minus its opening scene). This return left only *Invasion* Part One missing in any shape or form from the BBC's collection of Pertwee episodes. That gap was plugged in 1983, when a diligent fan, Roger Stevens, unearthed from a private collector a black and white 16mm film telerecording of the episode, and arranged for the BBC to make a copy for the Film and Television Library.

A full set of Pertwee and Baker episodes was now in place at Windmill Road. The objective of the library now switched from locating material to upgrading that which it held.

More overseas TV stations were contacted, and the library was quickly rewarded with a response from Canadian broadcaster TV Ontario, who held 525-line two-inch NTSC colour copies of *The Claws of Axos*, *The Curse of Peladon*, *The Mutants*, and *The Time Monster* – stories they had purchased from the BBC in the early seventies.

In the early eighties, TV Ontario turned up 525-line two-inch NTSC colour copies of *Colony in Space* and *The Sea Devils*. The Canadians came up trumps a third time when all seven episodes of *Inferno* were returned, in the same format, in 1985. This colour version of *Inferno* also contained a scene in Episode 5 that was never transmitted in England, and did not survive in the black and white film prints that the BBC held up until that point.

The return of *Inferno* gave rise to one of the most frequently-quoted myths regarding 'missing episodes'. When John Nathan-Turner announced its return in an interview with an American SF magazine, the writer erroneously reported the recovery of a "7-part Patrick Troughton story in colour, which the BBC only held in black and white". Rumours of a colour copy of *Evil of the Daleks* persist to this day!

The Australian broadcaster ABC also stepped in, returning all six episodes of *Frontier in Space* on

Studio/location recordings

Studio and location recordings in the BBC Archives include material from *The Claws of Axos* (a single PAL 90-minute two-inch studio recording tape exists, containing material from Episodes One and Two, plus the unused titles captioned *The Vampire from Space*), *Invasion of the Dinosaurs* (a black and white 16mm film print of location material from Part One exists, including a scene not transmitted in the finished episode), *Death to the Daleks* (a single PAL 90-minute two-inch studio recording from the afternoon session of Tuesday 4 December 1973), *Planet of Evil* (approximately one minute of studio recording material exists at the end of the transmission tape for Part One, and features the recording of the cliffhanger sequence for this episode) and *Shada* (all two-inch tapes from the completed studio recording session survive, plus transfer tape of all the film recordings. Most of the original 16mm location film exists).

Invasion

Longer episodes ('71 edits')

All recorded material (from either studio or location sessions) would be edited together during post-production to produce the actual episodes themselves. From *The Androids of Tara* on, these first versions were known as '71 edits'. Notes were taken and, if necessary, a further edit was then undertaken to get the programme to length. These next versions of the programme were referred to as '72 edits', and would be submitted for the addition of music and special effects to produce the transmission master. It should be noted that, prior to *The Androids of Tara*, each successive edit would be noted by the addition of an '/ED' suffix. The term '71 edit' is used on all episodes listed here for the sake of convenience.

The Stones of Blood

episode	**edit**	**drn**
Inferno 5	N/K	N/K
Carnival of Monsters 2	71	28'03" approx
Frontier in Space 5	71	N/K
The Green Death 5	71	25'30" approx
Invasion of the Dinosaurs 3	71	N/K
The Stones of Blood 2	71	N/K
	[released on BBC Video]	
The Creature from the Pit 3	71	N/K
[contains extra shot of a stabbing cut prior to broadcast]		
Warriors' Gate 2	71	N/K
	[has no music or sound effects]	

N/K: 'not known'

Alternate versions

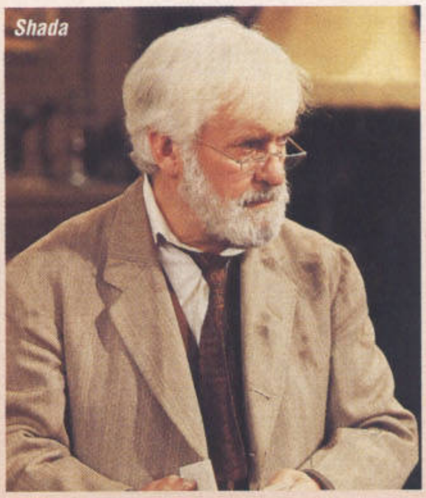
The BBC holds the following versions of certain stories: *The Curse of Peladon* (the 2 x 50-minute version shown in the 1982 'Doctor Who and the Monsters' repeat season), *Carnival of Monsters* (Episode Four exists in a slightly edited form. The edits were made on the suggestion of producer Barry Letts prior to the story being repeated in 1981 in the 'The Five Faces of Doctor Who' season, and is also the version erroneously released by BBC Video), *Planet of the Spiders* (exists as the 105-minute repeat compilation transmitted 27 December 1974), *The Ark in Space* (the repeat compilation transmitted 20 August 1975), *The Sontaran Experiment* (the 50-minute repeat compilation broadcast 9 Juy 1976), *Genesis of the Daleks* (the 2 x 50-minute version shown in the 'Doctor Who and the Monsters' season), *Pyramids of Mars* (the repeat compilation broadcast 27 November 1976), *The Brain of Morbius* (the repeat compilation broadcast 4 December 1976) and *The Robots of Death* (the 50 and 45-minute compilation episodes broadcast 31 December 1977 and 1 January 1978)

Pyramids of Mars

Shada

When strike action halted production of the final story of Season Seventeen late in 1979, all of the location material had been recorded on 16mm colour film, and the first of three studio recording blocks had been recorded on 625-line two-inch colour videotape. On the instruction of incoming producer John Nathan-Turner, all the recorded material was interred at the BBC's film and videotape library and a preservation order slapped upon it to prevent the tapes from being junked. Later, in 1981, Ian Levine, a prominent fan and advisor to the Production Office, was allowed to have copies of all the available material. Levine then privately commissioned the recording of certain model shots and effects, and proceeded to string the material together to loosely form the story, with computer-generated text filling the gaps. This version was shown at a number of conventions in the mid-eighties. In 1983, the material was reviewed by Nathan-Turner who eventually decided to incorporate two scenes into the 20th anniversary story *The Five Doctors* (a third sequence was also considered, but never included). At some point, it is understood that Nathan-Turner privately commissioned Colin Baker to record some linking narration for the story, which was then edited into a format, presumably in an effort to interest BBC Enterprises in the project, although there are reports state that it was also viewed at an American convention. Eventually, the story was released by BBC Video in 1992. New model shots were recorded, and David Brierley was re-engaged to overdub dialogue for K9 and a computer voice. Keff McCulloch was engaged to provide a musical score, and Tom Baker recorded linking dialogue in the first person at the Museum of the Moving Image's *Doctor Who* exhibition on 4 February 1992. This edited version of the programme exists at the BBC Worldwide library, which is slowly being incorporated into the main film and videotape library at the time of writing.

Shada



Shada

625-line two-inch PAL colour tapes in 1985, and a member of an amateur television society came forward in 1991 with a two-inch 625-line copy of Part One of *Death to the Daleks*. This episode was superior in quality to the 525-line version (returned earlier) and completed this story in full PAL colour. This left only *Doctor Who and the Silurians*, *The Ambassadors of Death* Episodes 2 to 7, *Terror of the Autons*, *The Mind of Evil*, *The Daemons* Episodes One, Two, Three and Five, *Planet of the Daleks* Episode Three and *Invasion* Part One in black and white.

The Face of Evil

At this point in the story, it is necessary to go back in time to 1977, and to one fan's desire to have his own collection of *Doctor Who* episodes. Ian Levine, a long-term fan and film collector, had in 1977 purchased his first domestic video recorder, and was put in touch with an American contact named Tom Lundy. Lundy informed Levine that early Jon Pertwee stories were being screened in colour on a Los Angeles station called KCET. Levine made arrangements for Lundy to record the stories on a US NTSC betamax format, and then to send the tapes to him in the UK. Although the transmission tapes of the stories were destroyed by KCET shortly after these broadcasts, Levine's actions ensured that recordings of *Doctor Who and the Silurians*, *The Ambassadors of Death*, *Terror of the Autons* and *The Daemons* – plus nearly five minutes' material from the beginning of *The Mind of Evil* Episode Six – existed in colour.

Early in 1992, Levine made his colour tapes of this material available to a team of people from the BBC who were interested in trying to combine his domestic colour recordings with the superior picture quality of the black and white film prints held by the BBC. This 'restoration team' comprised BBC employees Steve Roberts and Ralph Montague, and James Russell, a broadcast system designer.

Together, the team had developed a system of overlaying the colour signal from the videotapes onto the 16mm film of the material. The project had begun with Episode One of *The Daemons*, the results proving to be so successful that full colour restorations of the other episodes from this story were quickly commissioned. This was followed in turn by colour restorations of all four episodes of *Terror of the Autons* and all seven episodes of *Doctor Who and the Silurians*. These versions were then made available on BBC video; *The Daemons* was also repeated on BBC2.

These colour restoration projects have been related in depth in previous issues [see **DWM**s 196/199], so it is perhaps better not to dwell too much on the technical details now. Briefly, one of the main problems was missing portions of colour material on Levine's tapes of both *The Daemons* and *Doctor Who and the Silurians*. Through a combination of ingenuity and an American recolourising technique, full colour broadcast standard versions of these stories were able to be completed. However, the restoration of *The Ambassadors of Death* was brought to a halt when a colour patterning fault on the NTSC videotapes of this story proved an insurmountable problem to the team – at least for the time being. It is hoped, however, that advances in technology may yet enable the restoration to be re-attempted in the near future. Only Episode 5 was completed in its entirety, although portions from the other episodes were also recolourised.

(While on the subject of *The Ambassadors of Death*, it is worth mentioning that the BBC still has an original trailer for this story. Although in black and white, it features specially recorded dialogue by Jon Pertwee over clips from the story. Longer than the version originally broadcast, it is missing the theme tune, announcer's voice and on-screen captions, which were probably added in live.)

The portion of Episode Six of *The Mind of Evil* that existed in colour was also recolourised using this technique. A small sequence was later used in the five-minute mini-documentary that preceded the repeat of Episode Six of *Planet of the Daleks* in 1993.

Coincidentally, another BBC employee was contemplating the same system of recolourising material at about the same time that Steve Roberts and his team were

Private collections

The original black-and-white test reels for the first Jon Pertwee title sequence exist in a private collection, along with a full colour 16mm film of an unused first version of the sequence; the collector in question was more than happy to make the footage available to the makers of *30 Years in the TARDIS*. An unused first version for the original Tom Baker title sequence also exists in a private collection. Other items of interest in private hands include: *Colony in Space* (16mm mute colour film trims of location sequences); *The Daemons* (8mm home movie footage of the cast and crew at location Aldbourne); *Carnival of Monsters* (16mm mute colour film of Drashig model shots); *Invasion of the Dinosaurs* (16mm colour film sequences from Part Five); *Terror of the Zygons* (16mm colour film sequences from Parts Two, Three and Four); *Underworld* (a VHS videotape of approximately 40 minutes' duration showing studio recording scenes of Tom Baker and Louise Jameson against the CSO background); *Shada* (8mm home movie footage of the cast and crew on location in Cambridge); and *The Leisure Hive* (16mm colour film of the opening sequence set on Brighton beach).

The Daemons

All of the Tom Baker *Doctor Who* serials exist in their original format

actually embarking on their restoration. Paul Vanezis, who was working as a videotape editor at BBC Pebble Mill at the time, approached the team, and eventually used the technique on another project.

In 1987, a 625-line tape of *The Time Monster* Episode Six was discovered at the BBC. Although the tape was low band black and white format, it did mean that the actual picture quality was of a better resolution than the 525-line colour version. Vanezis used the same principle to combine the 625-line black and white picture with the 525-line colour signal from the NTSC two-inch tapes, which the BBC already owned. As both the black and white pictures and the NTSC colour signals were superior in quality to the source material used for the other recolourisations, the results on *The Time Monster* Episode Six are noticeably better quality to both the other restoration colour material and the 525-line colour conversions.

The formation of the 'Restoration Team' saw the inception of other projects that would benefit material from this era. Steve Roberts had developed a system of 'scratch repair' which could be used for 625-line two-inch videotape – a technique that was then utilised to remove a particularly bad tape scratch on the master videotape of *The Sea Devils* Episode Five. It was this very fault that prevented the repeat of this 625-line version of the episode on BBC2 in 1992 (the 525-line conversion was used in its place). Now, it exists complete in 625-line PAL. Part Two of *Planet of the Spiders* also suffers from a tape scratch – although not nearly as bad as that on *The Sea Devils* episode, it can be clearly seen on the BBC video release of this story – and is being considered for scratch repair in the near future, using both Roberts' system and alternative 625-line material from this story, which is still available – unscratched – on the repeat compilation broadcast in 1974.

Apart from the transmitted episodes from this decade, the library is also home to a small number of early, untransmitted edits of certain episodes. A couple of these – *Carnival of Monsters* Episode Two and *Frontier In Space* Episode Five – are remarkable in that they still have a rarely-heard version of the theme tune – *The Delaware Version*, arranged by Paddy Kingsland – on their opening and closing credits. This was composed especially for the tenth season, but the original version was reverted to just prior to transmission, and the theme was only broadcast on a trailer for *The Three Doctors* in December 1972.

An equally small number of studio recording material still survives, the most significant being a 90-minute tape of material from *The Claws of Axos* recorded on Friday 22 January 1971. Apart from featuring opening credits showing original title *The Vampire from Space* captioned in, the tape features PAL studio material from Episode Two (the episode itself only exists as a 525-line conversion).

Ironically, the last two pieces of Third Doctor material to be discovered have always existed at the BBC. The first was a black and white film print of the location material recorded for *Invasion* Part One. The film contains a scene that was not used in the final version of this episode – a scavenger stealing a bagful of money from a dead milkman, only to be assaulted by an unseen 'something' – and was in existence even before the return of the black and white Part One in 1983.

The final discovery was made late in 1994. Internal BBC documentation had showed that a certain edition of news magazine *Nationwide* broadcast in 1973 had featured an interview with Katy Manning regarding her departure from the series. Although the actual edition of *Nationwide* sadly no longer survived, a two-inch colour insert tape did. This short tape contained three clips from Katy's time in the show, including a clip from *Terror of the Autons* Episode One featuring Jo's first encounter with The Doctor. Running to nearly a minute, this is the second-oldest surviving PAL colour material from *Doctor Who*.

The future for this era of the programme's history looks reasonably good. All the Tom Baker episodes exist in the format it was transmitted in. The Jon Pertwee episodes all survive, and nearly all of them survive in colour. Future projects hope to improve the quality of some of the colour material, and the hope remains – however small – that the rest of *The Ambassadors of Death* can be recolourised. DWM

e Creature from the Pit

Clean titles

Although the full version exists in a private collection (see above), the BBC do still hold an edited compilation of the black and white build-up material (on 16mm film) that formed the first Jon Pertwee set of titles (as seen on video *The Pertwee Years*). In addition, full clean opening and closing titles for both sets of Jon Pertwee and Tom Baker sequences are held on 35mm colour film by the BBC. The special sequences appended to both *The Ambassadors of Death* and *Inferno* exist on 16mm colour film, albeit without captions.

The life & times of Jackie Jenkins

I have a bedroom environment plastered with pictures of middle-aged men in funny clothes, and when asked to pass the salt I don't, but instead choreograph a careful glide to the place of its request.

Helen's sophisticated and has hair that works. Helen can wear heels without collapsing inwards. But Helen can't abide *Doctor Who*.

I made a shallow promise to my workmate that, while holidaying in Westward Ho!, I'd barely mention 'it' at all.

Relief to get away from 'it', I say.

Monday: Day Two

Damn, damn, damn! Really fancy a video. A Pert. A real crappun. With loads of CSO.

12.30pm Helen's asleep now, beached and shimmering with coconut oil. I settle for some half-hearted sand sculpture. Although we laugh like spanners, I know in quieter moments of repose I'm regarded oddly. I know those thoughts. Unlike the rest of the gaggle, a friend in Fourth Form failed to see the delights of *Just Seventeen*; her blazer sported a *Blake's 7* badge and she was pushing for its return. She's pushing a pram now and when we meet, quite by chance, she views my enamel diamond logo badge with equal suspicion.

FIVE ROUNDS RAPID!
DOCTOR WHO EXHIBITION

12.45pm "Oh God." Dawning horror face. With pebbles round its base and three protruding lolly sticks, I realise what I have subconsciously and unintentionally built. Very primitive, but undeniably a –

"What's that?" Typical. Helen's awake.

"A Mark Three Travel Machine," I say flippantly, crumbling my creativity with a dismissive flick of the wrist.

Tuesday: Day Three

2.30pm They smell like old tramps' trousers but I've an unholy attraction to bric-a-brac shops, and Bideford's rich in them. One such mustfest saw Helen close to gagging as I rummaged tirelessly through the 10p to clears. At the bottom, posing as a children's paperback, jacketed with the unlikely image of Hartnell sprinting flat out, my reward.

Doctor Who and the Crusaders. The Dragon imprint! Chas'll be green, thought. True, not as green as my newly-acquired, 30 year-old, whiffy Whitaker, but envious nevertheless. Helen wouldn't touch it, but as I pointed out, by the 73rd page the curious stain was hardly detectable.

3pm The Collectors' Market was a more tragic affair. I spied a pristine and much sought-after Troughton annual – the second one, where the Cybermen appear to have interrupted the Doctor in dragging Jamie around the TARDIS floor. Like the Sirens to Odysseus it sang out its rarity to me. "£30" it called, and I struggled away to avoid its cruel incantations. Helen helped me with an inconsequential conversation about a yum bloke on jewellery but I was quickly Delgadoed. Entranced by music.

"Jackie?"

The market's overhead sound system belts out REM's *The Sidewinder Sleeps Tonite*. I remember Nigel insisting they weren't singing it, but bouncing off metal rafters is Michael Stipe's repeatedly unanswered question, "Can't-we-wake-Tom-Baker-up?" I listen to the chorus again.

4pm *Doctor Who*'s controlling my mind. Catch sight of myself in another stall's mirror. I will be free of it.

Wednesday: Day Four

Congratulations for not thinking about 'it' since the Bideford Incident postponed when a boisterous labrador goes pounding into the sea chasing a ball thrown by a woman in a sailor top.

Thursday: Day Five

A beach shop browse brought a familiar sight behind the flip-flops, looking uncomfortable between some faded Maeve Binchys. I gave voice to its title and author.

Helen wondered what a 'porkornell' was, and I flashed her one of his *New Adventures* by way of explanation.

Friday: Day Six

9pm (Shore Inn) Helen'd been drawn into conversation at the bar when I was approached by a man so irreversibly gruff and clumsy that he seemed to be suffering from terminal puberty. He wore leather trousers that were laced up both the front and back and sprouted matted Mandrel hair from his crown that was very reminiscent of McGann's first wig.

He said, "You interested in cars?"

I said "No," but it made little difference as he proceeded in a tortuous description, underlining the various qualities and improvements from his second to third model. I was then told how his second, and indeed, first car looked before and after being unwrapped from around a lamp-post.

"Have you got a car?" he said.

I said "No," and, stumped, he fell silent, sipping Murphy's and scratching his head longer than I thought hygienic.

"If you had a car," he started, "what type of car would it be?"

Right, I thought, the monosyllabic ice maiden hadn't worked. I'll try a different approach.

"A little yellow roadster," I said. "A four-seater with a mock-Edwardian body that fits directly onto an unmodified E93A Ford popular chassis," I said. "Fitted with an engine of the same model," I said. "With simulated artillery wheel trims, raised mudguards, a 105E Ford Popular radiator and foam cushioning." I finished my description of the only car I know anything about to the desired effect. He was suitably taken aback and I prayed he might leave me alone on the grounds that I was acting like a madwoman.

Hence my dismay when he enlightened me that he had an old car magazine at home wherein it states where such car kits are available.

I recall Chas and Nigel, during a brief hiatus of their Bert and Ernie routine, actually agreeing upon something. That being, you should never mention you're a *Doctor Who* fan in a potential date situation until you've secured a time, a meeting place and, if possible, some of their personal belongings to ensure that they'll show. To reveal your fanhood any earlier, the boys conceded, is to have prospective totty begin to talk to you as if you're on day release. I attempt to turn this to my advantage.

"I'm a *Doctor Who* fan," I said.

Disaster. Turns out that he watched last year's movie and asks me to place several of his earliest memories. Typical. I've been aching for a *Doctor Who* conversation for days. Shame I'm now having it with an Ogron.

Saturday

To lengthen a depressingly swift return home, Helen stops for a meal. I've singularly failed to escape the Doctor, although I feel, like the Ogron, I didn't seek him out as much as he did me.

"Pass the salt, Jackie."

I don't.

ALL BOOKS 10p
Doctor Who and the Crusaders
Wizard of Oz
CAINE

Timelines

compiled by **Alan Barnes**

Send your letters to Timelines, Doctor Who Magazine, Marvel Comics, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ
or e-mail us at doctorwho@marmags.demon.co.uk

TOP TIP

James Potter [*Timelines*, **DWM** 254] is wrong to assume that BBC Books is to blame for his inability to find *Doctor Who* merchandise in the shops on 2 June. It's much more likely to be the fault of the booksellers.

I live in the country within a 30-minute drive of three major conurbations, and visit one of these shopping centres at least once a month. I long ago gave up hope of finding the latest *Doctor Who* books in any of them. None of the major chain stores, not even Forbidden Planet in Bristol, ever seem to have in stock the *New Adventure* published during the preceding month, and rarely have the one published the previous month. I can only assume that they all order far fewer copies than are needed to meet demand, sell out almost immediately, and then do not bother to re-order for weeks (if at all). Unless you happen to call in during the day or two the books are in stock you are out of luck.

I have, however, found the solution. Whenever I see a review in **DWM** of a book I want to buy, I scribble down its ISBN number and take it to a tiny independent bookshop in the little country town a mile from my home. They invariably get it for me within three days, despite the fact that this can be anything up to three weeks before the official publication date. *The Eight Doctors*, which James was told "isn't out yet" on its publication date of 2 June, was in my hands on 24 May. The record is held by *The Dying Days* (publication date 18 April) which I obtained on 27 March.

My advice to James is therefore to use the book ordering service of his nearest independent bookseller. Not only will he save himself the cost and frustration of a fruitless trip to the city centre, he will also be giving regular custom to a struggling local business.

Helen Hill
via e-mail

SLADE SLAYED?

What a sad person Jackie Jenkins is! Reading her page in **DWM** 254 I was surprised by her bitter attack on *Crime Traveller* and her outrage that Nigel could actually enjoy the series. Is Ms Jenkins really so arrogant as to presume to tell other people what they may or may not watch on television? Is she saying that just because you happen to like *Doctor Who* you can't like other programmes, sci-fi themed or otherwise? Only a true anorak would demand such a thing.

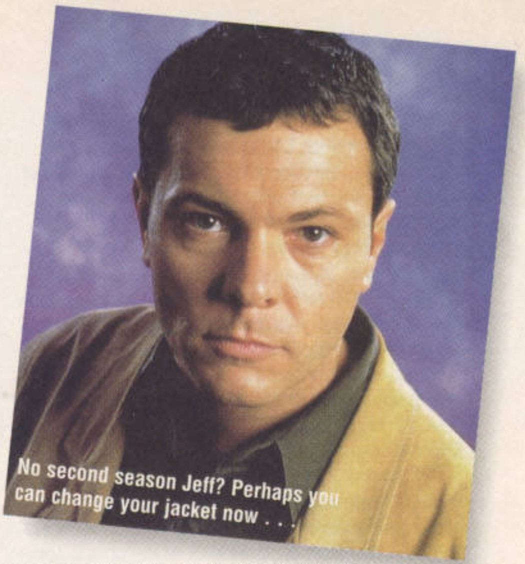
I happened to enjoy *Crime Traveller* myself, and I know a lot of other people did too. From what I can remember, I never heard *Crime Traveller* being claimed to be a replacement for *Doctor Who* or any other show. The only common factor is a time machine, and at least the one used in *Crime Traveller* didn't have a bloody silly name! Slade pretending to be the Doctor? I must have missed the episode where Michael French was decked out in a floppy hat and a long scarf, handing out jelly babies to all and sundry! Just because a magazine chose to headline an interview with French "He's back – and it's about time!" or something like that is no reason to have a pink fit!

I look back on *Doctor Who* with affection, but I'm broad-minded enough to enjoy a healthy range of shows. Television has to cater for all tastes and Ms Jenkins might like to remember that lots of people think *Doctor Who* is complete crap!

If Nigel wants to watch *Crime Traveller* or any other programme, so what? What he chooses to watch is his business, and he won't be any less of a *Doctor Who* fan for doing so.

Ms Jenkins should get a life and leave Nigel in peace!

T Beck
Northampton



No second season Jeff? Perhaps you can change your jacket now . . .

The Trial of a Crime Lord: The Verdict!

• An innocent man 66% •
• Guilty as charged 34% •

STRING HIM UP!

I'm with the prosecution all the way. To make the Doctor's arch-nemesis such a one-dimensional character only serves to make the Doctor appear one-dimensional also. (Now Davros, on the other hand – there's a character I can believe in . . .)

Richard Long
Leyton, London

The case for the prosecution of the Master convinced when referring to Mr Kipling Cherry Bakewells. If the Master is such a genius he should know that Sainsbury's ones are far better – you get one more to the packet. Guilty as charged.

Colin Tapner
Poole, Dorset

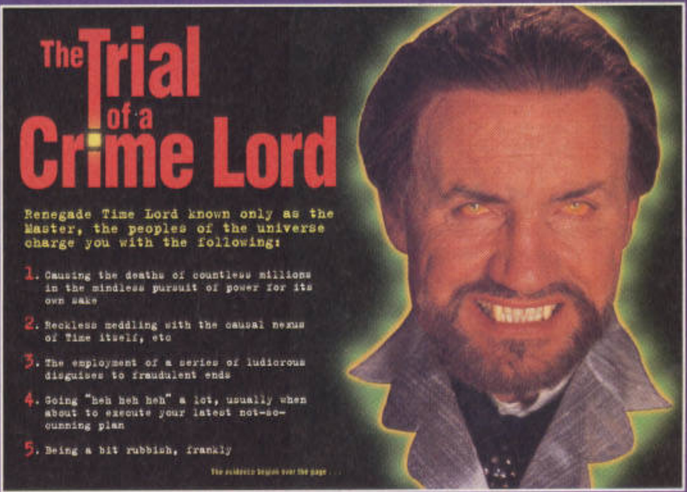
SYMPATHY FOR THE DEVIL

In his attempted prosecution of the Master, Philip MacDonald accuses the character of abdicating from "the very spirit of creativity which is one of *Doctor Who*'s defining principles". For me, a very large part of the programme's creative spirit stems from its very lack of "defining principles"! Surely it is the presence of defining (or restrictive) principles and rules which make the likes of *The X Files* and *Star Trek* so repetitive and snoozeworthy?

Having said that, I do agree with much of Philip's argument, particularly regarding the more hollow eighties Master tales. Yet while the Master may be a one-dimensional and 'easy' plot device, stories featuring him are rarely less than fun (although possibly too frequent). Besides, I don't think anyone would want seasons filled exclusively with so-called 'serious' or 'multi-faceted' stories such as *Warriors' Gate*, *Kinda* and *Ghost Light* (brilliant though they are).

The Master – slapdash? Shameless? Superficial? Of course, but so too was the creation of many of *Doctor Who*'s greatest aspects. All hail spontaneity, instinct and thrills, for that is where true creativity (of all kinds) springs from. Let "defining principles" burn in the fires of Sam!

Kevin McHale
London N1



The Trial of a Crime Lord

Renegade Time Lord known only as the Master, the peoples of the universe charge you with the following:

1. Causing the deaths of countless millions in the mindless pursuit of power for its own sake
2. Reckless meddling with the causal nexus of Time itself, etc
3. The employment of a series of ludicrous disguises to fraudulent ends
4. Going "heh heh heh" a lot, usually when about to execute your latest not-so-cunning plan
5. Being a bit rubbish, frankly

The evidence begins over the page . . .

How could you consider condemning him? My fascination with all things *Who* began through watching repeats of the Pertwee era. I have always loved the Master and I always will love the Master, no matter what anyone says. Reading the novelisation of *Terror of the Autons*, it unnerved me to find that my sympathy for the Master extended almost to the point of me wishing he could kill the Doctor, just to cheer him up a bit. And what is so bad about *The Time Monster*? It's not brilliant, but it's not the only story to be not quite perfect.

Ellen Horner
Cambridge

KIWIS ARE INNOCENT (maybe . . .)

Fascinating as Jon Preddle's comments [*Kiwis are Innocent!*, *Timelines* **DWM** 255] on Richard Molesworth's *War Machines* article [*1966 and all that*, **DWM** 254] are, he is unfortunately guilty of making similar assumptions to those he accuses Richard of.

Actually, Paul Vanezis is really the one guilty of the assumption as used on the video sleeve notes and repeated by Richard in his article. It's easy to see how this was arrived at. We made the fair assumption that the prints from Nigeria were cut in New Zealand, because at least one of the Nigerian prints had a New Zealand film leader on it. The Nigerian prints obviously underwent some editing work in New Zealand, however minor.

We're more than happy to accept Graham Howard's research on this subject, but Jon's assumption that New Zealand's prints were received already edited from Australia is clearly incorrect. This can best be demonstrated by examining Episode 2 – a cut version was screened in New Zealand, yet we know from both Damian Shanahan's research in Australia, and most damningly from our copy of the original ABC transmission print, that Australia made no cuts to this episode.

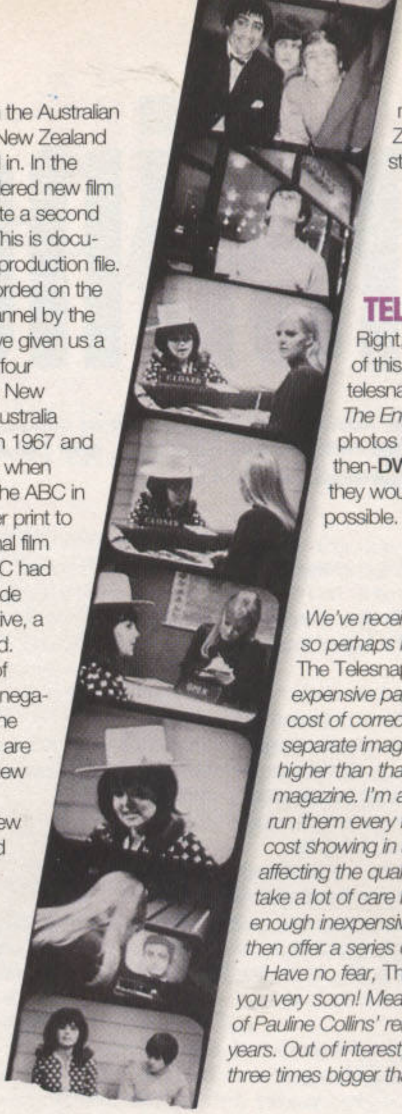
Jon makes much of the fact that some cuts in the New Zealand prints match exactly those made in Australia and cites this as proof that the prints were the same. However, I would suggest that it would be only natural that censors in two countries would both remove an offending scene from shot-change to shot-change, therefore a cut that matched 'frame for frame' would not be unusual.

The version screened in New Zealand is from a master made in a completely different film recording session to the one screened in Australia. We know this because the field interlacing is recorded differently on the two versions of Episode 2 we have. Also, the New Zealand version has substantially less of the original active picture area than the Australian version; when compared, the New Zealand version appears more zoomed in. In the summer of 1968, the BBC ordered new film recordings to be made to create a second negative for Enterprises' use. This is documented in *The War Machines* production file. All four episodes were film recorded on the same date in the same FR channel by the same operator. This would have given us a consistency of quality over the four episodes which we see on the New Zealand films. We know that Australia screened *The War Machines* in 1967 and New Zealand in 1969 and that when Episode 2 went missing from the ABC in 1969, they just ordered another print to be struck locally from the original film recording negative that the BBC had sent them. When the BBC made further sales, but had no negative, a new film recording was ordered.

We can state, without fear of contradiction, that the second negative was screened by TVNZ. The durations of the Nigerian prints are the same as those shown in New Zealand. Therefore, Australia could not have supplied the New Zealand version and they could not have later been edited by either Singapore or Nigeria.

We believe that Jon has ignored the most obvious solution; that the prints received by NZBC were edited by another TV station in the three months between the film recordings being made and their arrival in New Zealand. The question is, which station was it?

Richard Molesworth,
Steve Roberts, Paul Vanezis
(aka 'The Restoration Team')



TELESNAP TRAUMA

Right, I'm now *officially* absolutely sick of this. How long must we wait for the telesnaps from *The Faceless Ones* and *The Enemy of the World*? When these photos were originally discovered, the then-**DWM** editorial team promised that they would be released as soon as possible. Where are the rest?!

John Ebsworth
Preston, Lancs

We've received a number of letters like this, so perhaps it's time for a brief explanation . . . The Telesnap Archive forms by far the most expensive pages of editorial we produce. The cost of correctly placing each of those separate images is an order of magnitude higher than that for any other page of the magazine. I'm afraid we simply can't afford to run them every month without this additional cost showing in a cover price rise or adversely affecting the quality of the rest of the mag. We take a lot of care balancing our budget to run enough inexpensive articles (relatively speaking) to then offer a series of telesnap features.

Have no fear, The Faceless Ones *should be with you very soon! Meanwhile, here's a sneak preview of Pauline Collins' remarkable hat, unseen for 30 years. Out of interest, the snaps here are already over three times bigger than the originals!*

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PAPERBACK BARGAINS

FOR FULL CATALOGUE SEND 2 FIRST CLASS STAMPS TO THE ABOVE ADDRESS
OR ASK WHEN YOU ORDER YOUR BOOKS

Fluid Links

by **Matthew Jones**

Do your best and don't worry

Every now and then, I'll be curled up on the sofa, watching an episode of *Doctor Who* and something will happen which manages to encapsulate why the show is so utterly brilliant. Often it's something small – a great one-liner, a neat visual gag. There's such a scene at the beginning of *The Ribos Operation* – the Doctor has just returned from his meeting with the Guardian and has reluctantly introduced K9 to his new assistant, Romana. When he scoffs at Romana's qualifications – a triple first! – she unkindly points out that he only achieved a mark of 51 per cent on his second attempt. The Doctor leaps to his feet, crying out "That information is confidential!" before hurriedly changing the subject.

The idea that a hero who has saved the entire universe more times than he can remember has had to retake his exams is really rather endearing. It's also rather unique in the world of science fiction television. American SF shows, in contrast, are uniformly populated by exceptionally overqualified characters. Take the half-human, half-Klingon B'Ellana Torres in *Star Trek: Voyager*, for example. Not only does she hold the Star Fleet Academy record for sprinting, but she was also the brightest engineering student they had ever had before she dropped out to join the rebellious Marquis. *The Next Generation*'s Captain Picard was not only the best long distance runner in his region of France, but also the finest archaeology student the Academy had ever seen, before he decided to became Captain of the flagship of the Fleet. Captain Benjamin Sisko of *Star Trek: Deep Space Nine* was champion of the Star Fleet wrestling team and his son, Jake, had his first short story published when he was barely out of short trousers. Entire episodes have been written about the fact that Doctor Julian Bashir just missed coming first in his class when he made a tiny slip and mistook a preganglian whatsit for a postganglian something-or-other.

The Doctor, on the other hand, didn't even pass his exams first time around. Why not? Well, we'll probably never know, but I'd like to think that it was because he was enjoying himself too much, larking about in the cloisters and getting into trouble with Castellan Spandrell's guards. I bet it never occurred to him to join the Prydonian athletics team, or spend long hours doing extra-curricular study in the Arcadian library.

This contemporary obsession with success isn't limited to *Star Trek*. At first, *The X Files* seemed to break the mould. The hero, Fox Mulder, was introduced as this geeky bloke tucked away in the basement of the FBI building because he was considered so unimportant. People even called him names. This seemed a refreshing change for an American programme. Only later did we learn that 'Spooky' Mulder was in fact the very best student in Quantico, the FBI training college, and was being groomed for big things. In the episode *Grotesque*, we learn that the heads of the Bureau were personally affronted when he chose to waste his time chasing UFO reports and wandering about crop circles looking for bug-eyed monsters.

I was watching an episode of *Voyager* the other day and was initially rather confused by an exchange between Tom Paris and Neelix. Paris is struggling to pilot a shuttle down through a planet's dense and stormy atmosphere; Neelix is an extremely nervous passenger. Neelix asks Paris if he is any good at piloting shuttles. Paris shrugs and says that he isn't – he only achieved a B minus back at Star Fleet Academy. *Only* a B minus?

To me, this whole top of the class thing smacks of insecurity. Are the creators of these programmes so worried that we won't believe in their heroes that they continually feel that they have to pin medals and awards to them to try and convince us that they really are something special? Perhaps, but it's more than just this. At its core, the message of these programmes is that it is not all right to be ordinary. To be one of the crowd. To be Mr or Ms Average.

The Doctor didn't even *pass* his exams on the first try

From *An Unearthly Child* onwards, Doctor Who has taken average people and given them adventures. Ian and Barbara were the first in a succession of ordinary people who struggled valiantly to do the right thing in extraordinary circumstances. They weren't exceptional – they were perfectly capable, decent people who were just way out of their depth. We always joke about how ineffectual companions are; only good for screaming at monsters and tripping over, spraining their ankles. But what would you do if you were confronted by a real life monster or if an alien psychopath was trying to kill you? Take it on in unarmed combat? Devise a clever trap for it based on your knowledge of extraterrestrial life forms? Or just burst into tears and wee in your pants? I know which option reflects my particular resources and capabilities.

In *The Robots of Death*, D84 lowers his head in shame when he realises he has overlooked the possibility that Taren Capel may have substituted himself for one of the crew. "Yes, you failed," the Doctor reassures him, "but congratulations – failure is one of the basic freedoms." Not only is this an utterly charming exchange between man and machine – the Doctor caring for the feelings of a robot that reason tells us shouldn't be capable of feeling – but it also affirms the ethos of the programme: do your best and don't worry.

Doctor Who remains, at heart, a celebration of ordinary people; people who make mistakes, panic or sulk and take two attempts to get even half marks. And as for those precocious types who boast about getting triple firsts or being champion of the wrestling team? Well, as the Doctor says, are we *really* supposed to be impressed by that? **DWM**

The man behind the masque

Scriptwriter Louis Marks, responsible for four serials spanning both *Doctor Who*'s very beginnings and its glory years in the seventies, remains as enthusiastic about the series as ever. "The whole concept was brilliant," he tells Peter Griffiths . . .

Louis Marks is something of a television institution. He's worked in the industry for almost 40 years, and has spent the last 25 of those at the BBC, where he is now one of their most respected and senior producers, with, amongst others, 1994's much-garlanded *Middlemarch* to his credit. Between 1964 and 1976, he penned scripts for four of *Doctor Who*'s best-remembered serials; a career in television, however, was a very long way from his rather more scholarly beginnings . . .

"I was an historian at Oxford University in the thirties, would you believe. I went off to Italy to research Renaissance history, which later stood me in good stead on *Doctor Who*. It was quite a sexy new area, researching the financial history of the Florentine state! I supported myself with various grants and scholarships, and taught English to rather dissolute Italian youth.

"I'd always had a great hankering to move into film, having lectured in film history. Once I had my degree and had turned away from an academic career, I edited a magazine called *Books and Bookmen*, and out of the blue I was asked if I'd like to edit a documentary film. It was a whole lot of material someone had shot on a P&O cruise which they wanted to turn into a promotional piece for the company. As a result of that I got a job with a documentary film company in the fifties. Everything in the business was open then, so I worked as a writer/director/editor/jack of all trades making these programmes. When commercial television began, I wrote in, describing my background and saying it must be of some use to them, and ITV asked me to do a couple of series, one on visual arts, one on books. That got me into the world of television."

"*Doctor Who* was a good and reputable thing to be involved with"

As is often the way, it was then not 'what you know', but 'who' for Louis. "My wife was working as assistant to the producer of the television series *Robin Hood*, and she said, 'Why don't you write for them?' Using her as a contact, I got to write about four scripts. They were huge fun, but the hardest things I've ever done. I thought it was going to be easy, just dashing them off and getting rich! I came a total cropper, of course, but I cracked it after a number of attempts and was eventually taken on by the company as a script editor. This launched me as a freelance writer in the business. I script-edited for a while at ATV, did some single plays and then came *Doctor Who*.

"I'd met David Whitaker, the script editor, through the Screenwriters Guild, so he was aware of me. It sounds awfully like an old boys' club, but the Guild did a lot of good work for writers. *Doctor Who* was a good and reputable thing to be

Susan (Carole Ann Ford) and Ian (William Russell) ponder their not-so-small problem . . . *Planet of Giants*

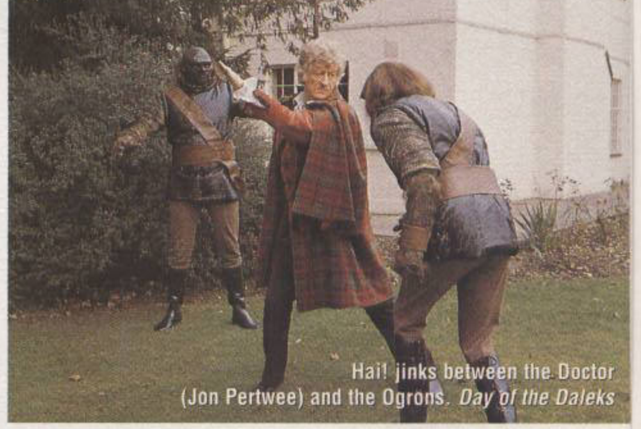
Who was a good and reputable thing to be involved with, and thought of as a hugely innovative and stimulating series to work on. I met with David and [producer] Verity Lambert, and my overriding memory of that first meeting was a big scandal about some bit of violence which had just happened in the series. I had to be briefed about this problem, and how to handle it in *Doctor Who*. David and I sat in one office, and Verity shouted through the door from her office. I worked entirely with David apart from that. I can still see his face in front of me."

From this meeting sprang the idea for *Planet of Giants*, one of the last stories made for *Doctor Who*'s first production block. "I was asked to come in with an idea. I wasn't given a story, although it's very possible David provided me with the idea for the matchbox-size people if it had been floating around for a while. I had recently read Rachel Carson's *Silent Spring*, a book about what DDT was doing to world agriculture, and it was a great *Doomwatch*-style book about how we were all going to die. The brief with *Doctor Who* was always to link a scientific idea to an adventure, and so the idea sprang from that. The only people who knew about the danger – the miniaturised Doctor and his companions – couldn't do anything about it. It was a very straight down the line *Doctor Who* idea."

> "I remember thinking time travel couldn't work. It's nonsense!"

Eventually, *Planet of Giants* was held over to open the second season – and, surprisingly, edited down from four episodes to three prior to transmission [see this issue's *DWM Archive*]. I was told about the problem, and came in and worked with David on the final version. It was a totally painless experience, and I ended up being quite impressed with it. I think the director, Mervyn Pinfield, died not very long after, and I thought I may have been partly responsible, giving him all these problems! But I must have gained a reasonably good reputation for them to later come back to me."

Not long after, Louis met a figure who would later play an important role in *Doctor Who*'s history. "I was brought into Rediffusion [later Thames Television] to script edit a series called *No Hiding Place*, a very successful predecessor to *Z Cars*. This was where I met Robert Holmes and invited him to write a script. We became good friends. We had a lot of common and shared a similar sense of humour. He'd been a policeman earlier in life, so he drew on his own experience. The trick with *No Hiding Place* was working humour into the narrative, and you always laughed at Robert's scripts. The *Doctor Who* script he later did about the space entertainers and their television machine [1973's *Carnival of Monsters*] was extraordinary. It appealed to me enormously, with that obscene Loch Ness monster thing terrorising the ship. What it owed to science I don't know, but it was very witty.


Hai! jinks between the Doctor (Jon Pertwee) and the Ogrons. *Day of the Daleks*

"After two seasons, I went off to do my own show, having had the idea for a soap opera based around a street market. You could make a living out of freelance writing back then. I was able to earn enough writing ten scripts a year to put a deposit on a house. There were massive numbers of television series and serials being produced in Britain at the time, so you were essentially a jobbing writer, writing plays or magazine articles in between television work. I wrote a children's book in 1969, and travelled a lot with the gross amount of money I'd made from my soap opera."

Eight years separated Louis' first *Doctor Who* story from his second. "When I was asked to do *Day of the Daleks* in 1971, I had a big battle in the BBC because I was working in Plays. I had to get permission to have time off, but I insisted on it. I'm not sure why they came back to me, to be honest. *Planet of Giants* was a few years back, and there'd been a couple of different producers in the meantime. I only learned about Innes Lloyd's stint on *Doctor Who* when I worked with him much later.

"Terrance Dicks was now script editor, and Barry Letts producer. Barry was a wonderful technician – he always pushed the technology when filming *Doctor Who*. When we had the read-through for *Day of the Daleks*, I remember him lecturing the cast on how this was deadly serious. This is what the series needed at the time. Under Barry *Doctor Who* really became established as an institution, and as a producer, he had the budget very firmly under control so that it was also successful within the BBC as a production.

"You had to come into the office with the idea at that time, so they must have approached a lot of writers. At the root of it, I clearly remember thinking that the idea of time travel couldn't work. If you change history, where is the history that didn't happen? It is a patent nonsense, but it always intrigues people, most recently in *Back to the Future*. The meeting came not long after the Six Day War period, which was an extraordinary time. The concept captured the imagination of the world because Israel was a little nation apparently about to be extinguished. Values were very different then to now! My little concession to that, which nobody has ever noticed, was the names of the heroes. They were all Israeli – Boaz, Anat, Monia [see *Roots* **DWM** 255!] There was still a feeling that we were heading towards a world war, because the Russians looked as if they were going to take sides, then the Americans, and things might have escalated. It was very much in the ether of the time, so that was my starting point. If there was war, could you go back to the point where things went wrong and change history?

> "In some respects, *Planet of Evil* was written by committee"

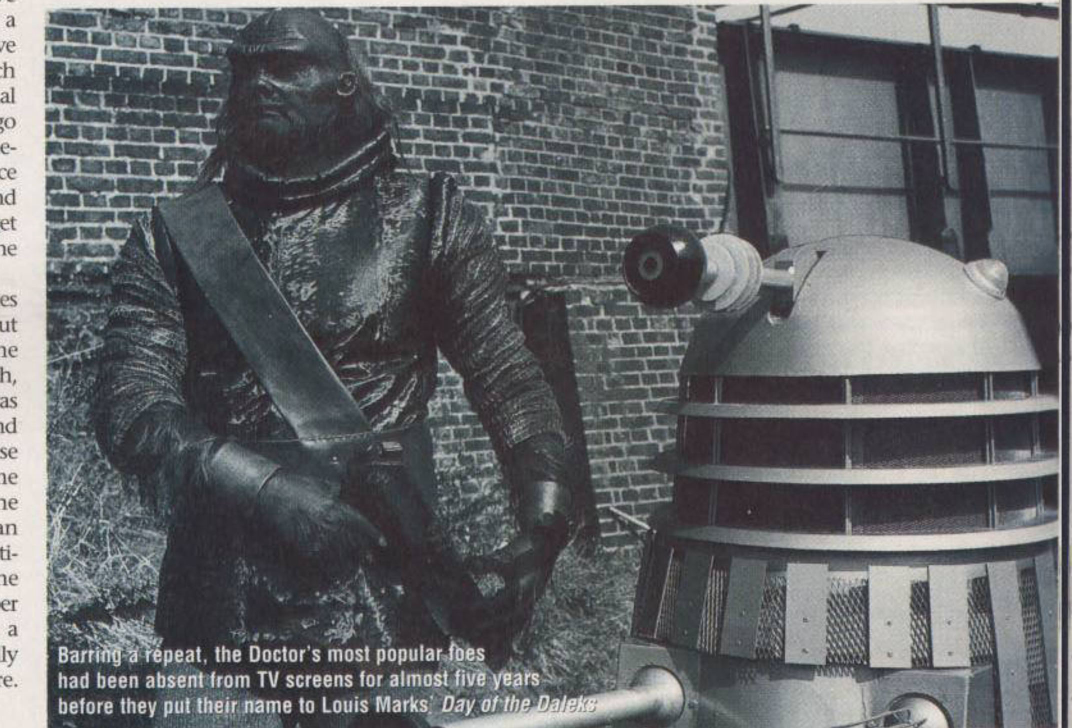
Planet of Evil

"Barry and Terrance went for that, but they also wanted a Dalek story. They were the lynchpin of *Doctor Who*, so part of the commission was to include the Daleks. It certainly helped the story. There was also a lot of input from other areas. Ideas would come in from the design department saying, 'Can we have a monster that looks like this?' Directors and writers put in as well. Everybody was keen to not do the same thing again, so the Ogrons sprang from that."

A new pairing of production steersmen – Philip Hinchcliffe, and Louis' aforementioned *No Hiding Place* comrade, Robert Holmes – had arrived by the time Louis returned to the programme a third time, in 1976. "I was now established as an irregular member of the production team, so I came in to talk over ideas again a couple of years later. We were looking for a starting point, and Philip Hinchcliffe said, 'It's not a bad idea to start with a classic book.' We tossed around *A Tale of Two Cities* and went a million miles away from it, of course, but it gave us our start. It's like lyric writers with songs which have now become world famous – the original version is often gibberish, just something to go with the rhythm of the song until you find something else. That was the joy of *Doctor Who*. Once you'd got an idea, you then explored it beyond the realm of normal logic. If you started to get terrestrial and mundane about how you saw the problem, you were dead.

"I had been reading articles from scientific writers about the future of the universe and so forth, and one of them was about black holes and antimatter. Those three things came together, and the monster became an antimatter force, and ultimately the red outline monster. It was not a rubber mass or an actor with a mask, but a totally electronic creature. The jungle setting was wonderful, too. Roger Murray-Leach was an extremely good designer, one of the top people at the BBC."

As with most stories at the time, the producer and script editor had a sizeable input. "In some respects *Planet of Evil* was written by committee. We talked about it a lot and then I went away and wrote it. Bob was always very much a prime mover, and we sparked off each other extremely well. Philip was also very good. He grasped clearly the *Doctor Who* philosophy of not having the Doctor solve anything through physical violence. There was action, but the solutions were cerebral. Philip had a lighter touch than Barry Letts, actually. I think it shows in the stories he produced. I certainly don't remember ever having a script discussion with Barry, whereas Philip was very much a part of the story development on *Planet of Evil* and *The Masque of Mandragora*. He did the proper producer thing of constantly turning up the excitement and the originality, questioning things. He would say if something looked like an easy option, and go for more elaborate and unusual twists, turning it much more on its head. Robert would take that and run with it. They were good years for *Doctor Who*."


Barring a repeat, the Doctor's most popular foes had been absent from TV screens for almost five years before they put their name to Louis Marks' *Day of the Daleks*

Robert Holmes was well known for extensively rewriting scripts, and Louis' teleplays were not immune. "Robert rewrote certain things, yes," he recalls, "but in consultation. This was partly because I'd rewritten him years before! The scripts go through a long process of criticism and discussion, but when you're script editing something like *Doctor Who*, you're working on it 24 hours a day. You become so fluent that you can instantly spot better ways of doing something. The writer might get it 75% there, but the final 25% which makes it totally *Doctor Who* is the script editor's job, sitting in the office with the director. It's part of the creative process. I had such a huge respect for Robert anyway. Whenever he came up with an idea, it was invariably better than mine. Very witty man, always astonishingly original and I would certainly say that he was the greatest of the *Doctor Who* writers. It was a great personal blow to me when he died."

Louis' Fourteenth Season script, *The Masque of Mandragora*, proved to be his last for the series, and in his eyes it was the most successful. "I was able for the first time to draw together my own academic field of work – Italian Renaissance, which I knew back to front from immersing myself in it for five years – and the idea of astrology being a prehistoric science. It was very prominent in Renaissance times, and through astrology one was led to astronomy. The idea of turning that on its head, and looking at astrology as a power used by an alien force to gain control of Earth, was fascinating. This force would have to work through people and some kind of sect.

"I could play with all this material and yet *Masque* was still a genuine *Doctor Who* story. The historical setting was just background. I didn't know where it was going to be filmed, but Rodney Bennett was very excited to find Portmeirion. He was an extremely accomplished director, and he later worked on a series about JM Barrie's life which I produced. I don't know what's become of him, actually.

"*Masque* had colour and variety and interest at all levels. Tom Baker was absolutely superb. He was a wonderfully contemporary figure. There was still something slightly old-fashioned about the Pertwee era, whereas Tom didn't take life seriously. His character involved a contemporary world view which worked well with the series' concept. Tom was a consolidation of all that was good about *Doctor Who*, I think. Of course, no-one ever dreamed things would be different when William Hartnell was doing it. He was the Doctor, so you did the wacky scientist bit, a traditional character in children's fiction."

Tom Baker on Roger Murray-Leach's jungle for *Planet of Evil* – a set much admired by Louis Marks

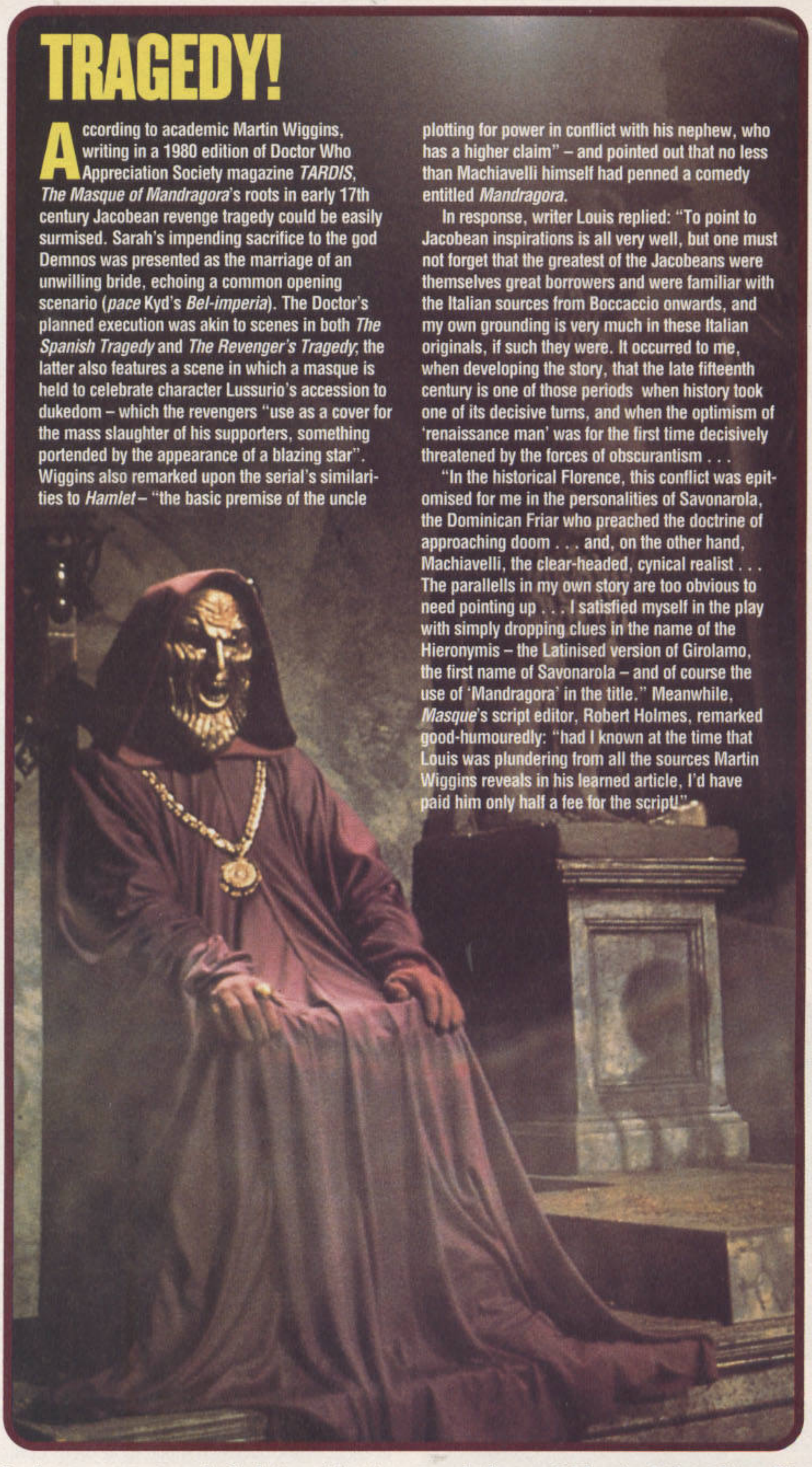
Louis did not work on *Doctor Who* again. "I was a script editor at the BBC when I wrote the last one, and so still saw myself as very much a part of the writing fraternity. The major thing I did at that time was a project called *Windgate*, a three-part series I script-edited for Innes Lloyd, working very closely with the writer. Then around 1977 I decided I wanted to produce, and it was very difficult to reconcile producing with writing for another programme. Robert Holmes had left the series as well, so a new era came in at that point."

If producing had pointed him towards the top job on *Doctor Who*, would Louis have been interested? "Gosh, that's a difficult one. I would certainly have had a sleepless night or two over the subject. I was already involved in projects very close to my heart at the BBC, so it would meant saying goodbye to something else in order to do it. I don't know. When I heard about the proposed film, I did have a twinge and want to be involved, whether it be writing, script-editing or producing. But I suspect times have moved on and there are brilliant younger people doing a good job on it anyway."

As both a well-regarded mainstream writer and a successful *Doctor Who* writer, Louis' thoughts on the series are authoritative. "The extraordinary thing was the formula. What started off as one idea always grew, and when it finally got to the screen it had been transformed into something by the magic of *Doctor Who*. It took on a significance, and people would often read things into it. I read a very cerebral piece in a fanzine once, the title of which was '*The Masque of Mandragora* and Jacobean revenge tragedy' [see panel]. Of course, Jacobean revenge tragedy had its origins in Renaissance drama anyway, and the plays and drama in Italy at that time found their way through Renaissance thought and to Britain, so there is a logical connection. It was certainly valid, and a very well-argued piece, but the idea that you would write a serious article about it blew me away.

"It sounds terribly pat, but *Doctor Who* was a wonderful holiday away from other things for me. I was constantly amazed by the skill of the people who worked on it, and certainly Terrance and Bob were both remarkably stimulating editors. The whole concept was brilliant, which is why you are here today and why the whole thing is still very much alive. It's true science fiction, and the best sci-fi brings together moral, philosophical and sociological ideas, but infuses them with imagery and plot and character concepts which enrich them. I miss *Doctor Who*, I have to say. Every now and then I want to go back and do another one, because it was a wonderfully invigorating experience. What's important is that we keep the flame alive!"

TRAGEDY!



According to academic Martin Wiggins, writing in a 1980 edition of Doctor Who Appreciation Society magazine *TARDIS*, *The Masque of Mandragora*'s roots in early 17th century Jacobean revenge tragedy could be easily surmised. Sarah's impending sacrifice to the god Demnos was presented as the marriage of an unwilling bride, echoing a common opening scenario (*pace* Kyd's *Bel-imperia*). The Doctor's planned execution was akin to scenes in both *The Spanish Tragedy* and *The Revenger's Tragedy*; the latter also features a scene in which a masque is held to celebrate character Lussurio's accession to dukedom – which the revengers "use as a cover for the mass slaughter of his supporters, something portended by the appearance of a blazing star". Wiggins also remarked upon the serial's similarities to *Hamlet* – "the basic premise of the uncle plotting for power in conflict with his nephew, who has a higher claim" – and pointed out that no less than Machiavelli himself had penned a comedy entitled *Mandragora*.

In response, writer Louis replied: "To point to Jacobean inspirations is all very well, but one must not forget that the greatest of the Jacobeans were themselves great borrowers and were familiar with the Italian sources from Boccaccio onwards, and my own grounding is very much in these Italian originals, if such they were. It occurred to me, when developing the story, that the late fifteenth century is one of those periods when history took one of its decisive turns, and when the optimism of 'renaissance man' was for the first time decisively threatened by the forces of obscurantism . . .

"In the historical Florence, this conflict was epitomised for me in the personalities of Savonarola, the Dominican Friar who preached the doctrine of approaching doom . . . and, on the other hand, Machiavelli, the clear-headed, cynical realist . . . The parallells in my own story are too obvious to need pointing up . . . I satisfied myself in the play with simply dropping clues in the name of the Hieronymis – the Latinised version of Girolamo, the first name of Savonarola – and of course the use of 'Mandragora' in the title." Meanwhile, *Masque*'s script editor, Robert Holmes, remarked good-humouredly: "had I known at the time that Louis was plundering from all the sources Martin Wiggins reveals in his learned article, I'd have paid him only half a fee for the script!"

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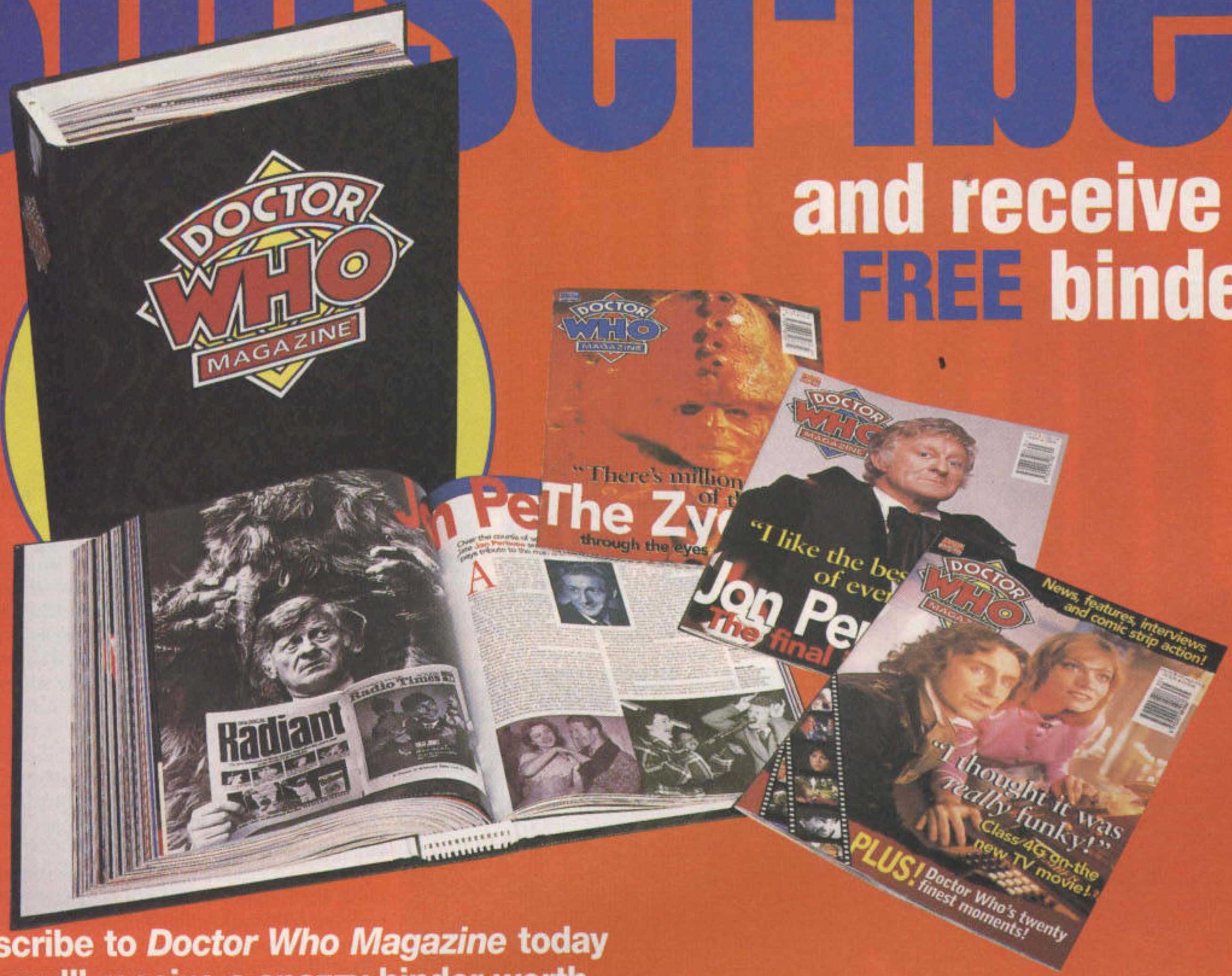
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Planet of Giants

Colossal spiders, gargantuan flies, lethal gases and mad science applied with murderous intent . . . Andrew Pixley documents the production of an unusual First Doctor serial set in and around the most alien of environments – an English country garden.

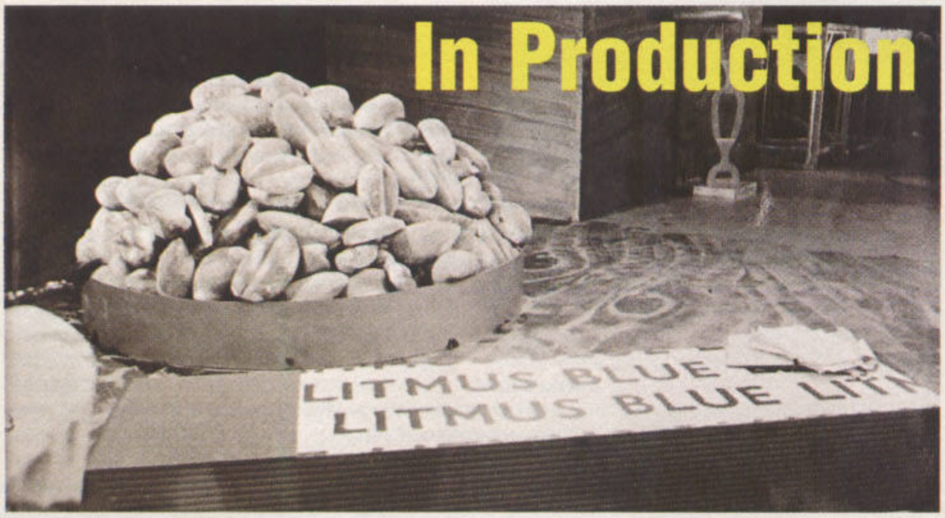
Planet of Giants

The Doctor attempts a new operation to transport the TARDIS to the 20th century. The console overheats, an alarm sounds, the scanner screen cracks and the doors open while in flight. Ian, Barbara and Susan force the doors closed. The ship materialises in a rocky valley. The travellers explore in two groups: the Doctor and Barbara find what appears to be a huge dead snake while Susan and Ian find a massive dead ant. The Doctor realises that the snake is, in fact, an earthworm; Ian's discovery of both a massive seed packet and matchbox confirm that they have been miniaturised, and are now about one inch high. The TARDIS has landed between slabs in the crazy-paving of a garden, diminished by space pressure when the doors opened.

Alarmed by both a shadow and a booming noise, Ian is hiding inside the matchbox when it is picked up by one Arnold Farrow, who is making notes in the garden. A man named Forester arrives and is aghast to learn that Farrow cannot approve the manufacture of his new insecticide, DN6 – it is totally destructive to all insects. Realising that he will be financially ruined if Farrow submits his ministry report, Forester shoots him. After Forester has gone, Ian emerges to look at the huge corpse and is joined by the Doctor, Susan and Barbara. The Doctor suggests that they return to the TARDIS at once. Susan screams out. A now-giant cat is looking down at them . . .

BIOHAZARD DN6 BIOHAZARD DN6

In Production



BBC [3] Raymond P Cusick [1]

A serial in which the Doctor and his companions were shrunk in size had been sought by BBC Head of Drama Sydney Newman from the outset when developing *Doctor Who*. The original *Dr Who* proposal, assembled by writer CE Webber around April 1963, suggested that a four-part story following on from the first episode, *Nothing at the End of the Lane*, would "result from the use of a micro-reducer in the machine [i.e. the Doctor's ship] which makes our characters all become tiny". A refined version prepared by Head of Serials Donald Wilson with both Webber and Newman dated Thursday 16 May suggested a story where the characters "find themselves in their own school laboratories but reduced to the size of a pinhead". It further described the first four-part story from Webber, *The Giants*, in which the Doctor's ship lands in the school laboratory designated to Cliff (later renamed Ian); the trav-

"It's capable of killing human beings . . ."

With the help of Susan, Ian and Barbara, the Doctor deciphers the chemical formula for insecticide DN6 – not realising that Barbara has touched food infected with it.

DOCTOR My dear boy, this formula's quite clear but with one vital difference. The inventor has made the insecticide ever-lasting.

SUSAN That means it'll seep into the soil . . .

IAN Get into the drinking water.

BARBARA What about human beings?

DOCTOR Well, given a sufficient quantity of course it's capable of killing human beings.

BARBARA Yes – if they eat and drink infected food and water?

DOCTOR Yes, or even coming in contact with it . . .

Dangerous Journey

The travellers remain still, and the cat loses interest, wandering off. They need to report the murder, but are unable to communicate and fear being captured as freaks. Another giant figure approaches; Barbara and Ian hide in Farrow's abandoned briefcase while the Doctor and Susan make for a drainpipe. Forester returns with Smithers, the scientist who has created DN6 as a means to end starvation, and informs Smithers that they will arrange for it to appear that Farrow died on the sailing holiday he was about to embark upon. Smithers wants no part of the murder and simply wishes to complete his work. The corpse is hidden and the briefcase taken into Smithers' laboratory, where it is placed on the bench.

Ian and Barbara explore the laboratory bench and find huge wheat grains covered with a sticky substance. Unseen by Ian, Barbara handles one of these before they set about trying to find a way to climb down from the bench. Barbara faints when she is confronted by a huge fly, which dies moment later when it comes into contact with the wheat grains. Ian concludes that the insecticide is lethal.

The Doctor and Susan climb up the corroded drainpipe into the laboratory's sink. Ian and Barbara are about to join them when Forester and Smithers enter, having cleaned away the traces of the shooting. Smithers needs to wash his hands; he fills the sink and then lets it empty. Water flows down the drain in which the Doctor and Susan are hiding . . .

Crisis

The Doctor and Susan hide in the overflow pipe and the water falls past them. They then clamber up to join Ian and Barbara on the bench. Finding Farrow's notebook, the Doctor realises that DN6 is everlasting and will upset the balance of nature; it could even be lethal to humans. Barbara is trying to hide the fact that she is feeling weak as the travellers attempt to lift a telephone receiver to call for the police.

In another room, Forester alters Farrow's report in DN6's favour and then telephones Mr Whitmore at the Ministry, pretending to be Farrow; he claims that DN6 is a breakthrough. However, his tones are noted by the local phone operator, Hilda. The travellers lift the extension in the lab and call for help, but Hilda is unable to hear their voices. Barbara collapses, and the Doctor detects that she has touched DN6; she must be returned to her normal size.

Suspicious, Hilda tricks Forester into answering the telephone, and confirms to her policeman husband, Bert, that this is the man who imitated Farrow. The Doctor decides that they should start a fire to attract people to the house, and the travellers embark upon an ambitious plan to strike a giant match, light a jet from a gas tap and leave it to ignite a can of insecticide. Smithers realises too late the full effect of DN6; in the lab, Forester pulls a gun on him. At that moment the can explodes in Forester's face. Bert arrives to take charge of the situation.

The travellers escape down the sink pipe and return to the TARDIS where the Doctor recreates the situation that will allow them to return to normal size. As this happens, the sample seed the Doctor took shrinks to normal size. Barbara recovers. The TARDIS begins to materialise again, but the repaired scanner shows only interference . . .

BIOHAZARD DN6 BIOHAZARD DN6

> "On this story the cast never quite knew what was going to happen next"
>
> **William Russell**

ellers realise that they are shrunken at the end of the opening episode. Over the next few weeks, Webber fleshed out *The Giants* into a story synopsis.

On Monday 10 June, *The Giants* was rejected by Newman as thin on incident and character development and getting too close to using giant spiders as the "bug-eyed monsters" which he wanted to avoid. The effects demanded by Webber's proposal would also have been difficult to achieve in a programme which could possibly be transmitted live. However, Newman praised some storyline elements, such as the use of the microphone to enable communication between the characters. On Monday 8 July, Anthony Coburn was contracted to write the first two serials for the new series; his first script, *An Unearthly Child*, incorporated elements from Webber's storyline. On Tuesday 16 July, Webber was paid off for both his storyline and the first two scripts of *The Giants*.

Around early September, the basic idea of *The Giants* was given to another writer to develop – Robert Gould, who had previously written *The Big Pull*, a 1962 Saturday evening science-fiction serial which was a precursor to *Doctor Who*. A document outlining the first six serials dated Monday 16 September specified that the fourth serial would be Gould's four-parter, directed by Richard Martin. In this, TARDIS transports Doctor Who's party back to 1963 but reduces them to one-sixteenth of an inch in height, landing them in a world where a

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Raymond P Cusick [5] BBC [1]

carpet becomes a jungle and death can result from falling cigarette ash in "an unusual and thrilling adventure".

Gould was storylining by Friday 27 September, and it was stated that the serial should be ready for rehearsal by Friday 6 December. During some rescheduling in early October, the Gould "miniscule" storyline remained in place as the fourth serial with projected recording dates of Friday 28 February to 20 March 1964 for broadcast between Saturday 28 March and 18 April. By late October, further rescheduling of the series to form two initial blocks of thirteen episodes had seen the insertion of *Dr Who Inside the Spaceship* by story editor David Whitaker; a schedule document on Tuesday 7 January revealed that Gould's miniscule story had been dropped from its original slot between *A Journey to Cathay* (later *Marco Polo*) and *The Hidden Planet*, apparently because of scripting difficulties. On Tuesday 4 February, Gould met with Whitaker and had a long discussion about the "miniscules", at the end of which the writer asked if he could submit another idea – that of a place where plants treated people as people treat plants. Producer Verity Lambert feared this to be too close to the John Wyndham novel *The Day of the Triffids*, and on Sunday 9, Gould sent Whitaker a card to indicate that he had abandoned the notion. In late March, Whitaker was required to recount his discussions with Gould about the plant idea after Gould became concerned that his concept had been adopted for a new script from Terry Nation. Whitaker confirmed that he had not given one writer's idea to another, and the matter was settled. Gould's connection with *Doctor Who* ended. He went on to write plays for the BBC on *First Night*, *Theatre 625*, *Out of the Unknown* and episodes of *Mickey Dunne*.

Around late February, a schedule covering the first 52 episodes of *Doctor Who* described the penultimate story (Serial I) as "Miniscule. On earth 20th century" and designated the description "Sideways" (the serials were categorised as "Past", "Future" and "Sideways" or "Dimension" at this time). The four-part serial was to be directed by Martin and recorded from Friday 21 August to 11 September. No writer had been allocated, although Margot Bennett, a BBC writer on *The Third Man* and *Maigret*, was noted as having a commission pending for a historical serial which could either replace the "miniscule" story or be held over to the next season. Bennett's serial was never to enter production; she instead contributed to *The Flying Swan* and wrote *The Big Spender*. The eventual "miniscule" writer was TV scripter Louis Marks.

On Monday 23 March, Whitaker noted that he had interviewed his new writer about a "four-part story where the major characters are reduced to Lilliputian size", expressing his intent to purchase Marks' storyline and commission him formally to write the serial. Marks' main narrative was inspired directly by his reading of *Silent Spring* by Rachel Carson, the first major study into the damage caused by man to the environment.

The effect of Marks' fictitious insecticide, DN6, on animals was drawn very heavily from incidents noted in Carson's work – worms, bees, ants, houseflies and cats were all seen to fall victim to the chemical. Bees had been wiped out by the use of DDT (dichloro-diphenyl-trichloroethane) in the spraying of orchards between 1953 and 1957; the toxin had been 100% fatal to worker bees in forest areas, and beekeepers had sued the state for a quarter of a million dollars. In 1954, the Michigan Statue University campus started spraying DDT to prevent Dutch elm disease. The poison on the trees remained on the leaves, which fell to the ground in the autumn and decomposed into the soil. The leaf litter was then eaten by earthworms, which concentrated the toxin in their bodies. It was then noted that the robins on the campus were dying – one of the 48 species poisoned by ingesting earthworms carrying the chemical. Carson noted in her work that Darwin had observed the fundamental role of the earthworm as a geologic agent for the transport of soil and organic matter.

"This serial needed a *lot* of very careful planning"

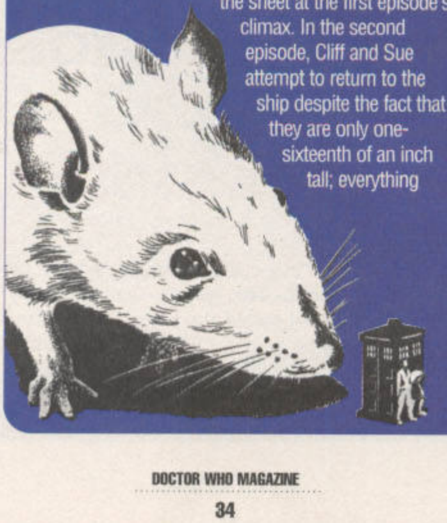
Raymond Cusick

Cats had proved to be extremely sensitive to insecticides, notably dieldrin; 90% of farm cats died after spraying to prevent the spread of Japanese beetle at Sheldon, Illinois over 1954-55. More cats were taken ill in 1959 following a similar spraying of aldrin, a deadly but cheap toxin, on suburbs of Detroit, Michigan in Autumn 1959. The cats would groom their coats and, licking their paws, ingest the poison.

DN6's lethal nature was further demonstrated in its effect on two creatures which Carson had noted generally formed resistance to toxins: ants and houseflies. Fire ants were the victims of a campaign by the Agriculture Department in 1958 using dieldrin and heptachlor, two new pesticides

SYNOPSIS THE GIANTS

C E Webber's story synopsis for *The Giants* began with the ship, a police box, shrinking to one-eighth of an inch. Cliff and Sue, his pupil (later the Doctor's granddaughter Susan), are carried away on a sheet of paper by a schoolmaster, and blown off the sheet at the first episode's climax. In the second episode, Cliff and Sue attempt to return to the ship despite the fact that they are only one-sixteenth of an inch tall; everything seems a thousand times larger. Lola McGovern, the history mistress (who became Barbara) sets off with Dr Who to leave the giant cupboard where the ship has appeared while Cliff and Sue encounter a giant caterpillar in foliage used in the biology lesson. Hiding in a desk crevice, they are threatened by a boy carving with a compass point in the episode cliffhanger. In the third episode, Cliff and Sue are captured by a girl who puts them in a matchbox, which is confiscated by the schoolmaster. Escaping from a giant spider in the matchbox, the pair descend from the teacher's desk and get onto a microscope slide so that they can be seen, but the schoolmaster winds the lens of the microscope down so far that it will soon crush them. In the final episode, the "minis" (as the miniaturised travellers were called) get inside a microphone and yell their messages onto tape; when played back slowly, the "giants" can understand them. The master takes Cliff and Sue back to the cupboard and then helps search for Lola. The travellers manage to enter the ship before being attacked by a giant mouse.



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WRITER LOUIS MARKS

Louis Marks was a doctor of philosophy from Oxford University who had moved into scriptwriting in 1959, working on series such as *The Adventures of Robin Hood* for Sapphire Films, and then other thriller series such as *The Four Just Men* and *Ghost Squad* for ITC. Marks was already familiar with *Doctor Who*, believing it to be a notable breakthrough for television science fiction. He was contacted by David Whitaker, whom he had worked with before, and asked to discuss ideas for the series.

STORYLINE SILENT SPRING

Silent Spring, by American marine biologist Rachel Carson, was a landmark eco-warning of the dangerous effects of toxic chemicals on the countryside, citing incidents of widespread destruction of wildlife in the USA by the use of pesticide, fungicide and herbicide. The book was partially a collection of articles from *The New Yorker*, published in 1962 with a British edition in 1963, it was a controversial work studying the fragile relationships of plants, animals and the environment which formed the global subject of ecology. With the travellers reduced to being only an inch in height, it was an ideal scenario for Marks to have the Doctor's party observing the effects of such poisons at close quarters, and being affected themselves.

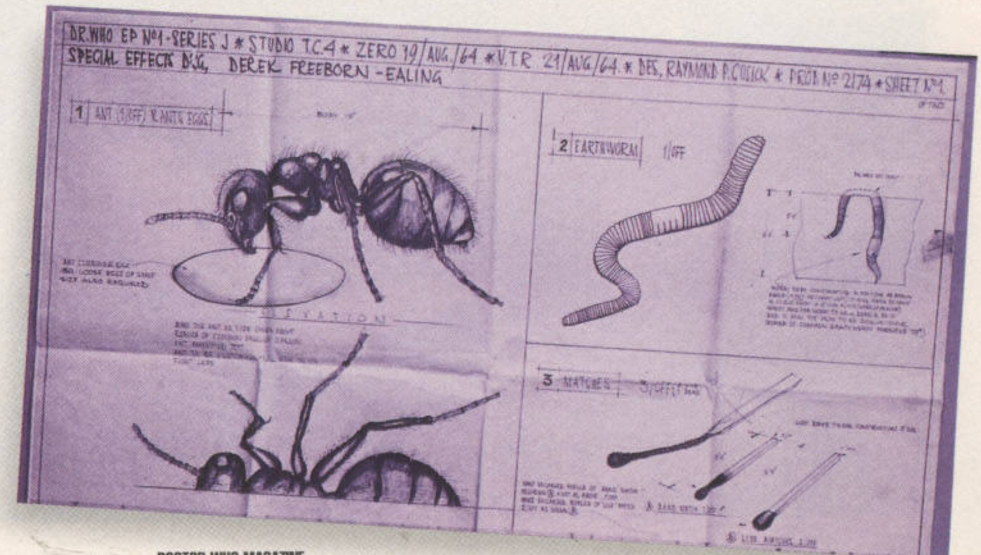
more powerful than DDT. By 1962, it was clear that the program was a failure: although infestation was as bad as ever, poultry, livestock and pets in the area had been wiped out. Houseflies had become resistant to DDT and chlorodane within years when an attempt was made to exterminate them, thus preventing the spread of typhus, in Italy between 1948 and 1950.

Marks delivered his four scripts during the spring of 1964, and these were allocated the penultimate slot of the recording block. The script for the first episode, *Planet of Giants*, dovetailed into the end of the previous serial, *The Reign of Terror*, which was being written by Dennis Spooner. The Doctor referred to leaving "France in the late Eighteenth Century". Continuity was maintained with the first Dalek serial with the mention of the TARDIS' fault locator area. Originally, the Doctor would explain that two readings on the fault locator, "Q.R.18" and "A.14.D", refer respectively to the atmospheric pressure on board the ship and the ship's weight. An attempt was made to introduce an alarm system; problems were coded "yellow standby", something which should be examined at the earliest opportunity. As the TARDIS doors open, Marks indicated that "a kind of klaxon horn blares out".

After landing there were substantial dialogue deviations from the version eventually transmitted. When trying to explain what has happened to Ian and Barbara, the Doctor would comment: "This isn't one of your supersonic aircraft . . . Look, you can move a chair about from room to room in a house. But to move that chair from a house in seventeen hundred and ninety six to nineteen sixty four is a different matter altogether" (as it transpired, *The Reign of Terror* was set in 1794, not 1796, and no year for the events of this serial would be given). In the script, the Doctor would continue to try and explain what has happened: "You wouldn't swim underwater with your mouth open, would you?" Susan would then tell the teachers that the danger at materialisation is one of displacement, explaining with help from Ian that if a dish is pushed into a bowl of water, the level of the water rises. Likewise, as the ship enters the atmosphere, its weight pushes the air away. This would permit the Doctor a line of educational dialogue – "conventional unit of atmospheric pressure on Earth is 14.7 pounds to the square inch" – before Susan would remark that the danger point was just as the ship entered the "time cycle".

The dialogue about the shattered scanner screen was also changed, deleting a discussion of the force which had made the doors open: "Something about sixty or seventy times the pressure of the atmosphere into which we were materialising", according to the Doctor. Originally, Susan discovers the ant eggs when Ian drops either his pen or handkerchief – and when examining the giant earthworm, the Doctor's remarks to Barbara would reinforce his alien nature: "There are many places on your world I have not visited. Africa for example. Australia. Are there no earthworms such as this in those places?" In conversation with Ian, Susan's further explanation of what has happened to the TARDIS would be deleted: "The Inside of the Ship is seventy times bigger than the outside. But the doors were open. Outside pressure forced us to reduce".

Farrow was introduced as a "plump man" and originally talked to the cat, named as Sammy. His scene with Forester, described as a "dark haired man", was completely rewritten before recording. Originally, Farrow would remark that Sammy will have to be locked up in the house for a day, assuming that Forester understands that if the cat goes into the garden it will get some of "the stuff" on its fur, and die when it licks itself. He comments on the terrible thing that Forester has done; the latter stresses that Farrow is implicated along with him and his colleague. In this dialogue, Forester also says that Farrow was once a willing ally who had believed that they would come to wealth. With the experiment over, Farrow again says that "the stuff" is lethal, and that he is determined to stop Forester; at this point Forester draws an automatic. The scene was restructured to give Farrow more background, and have him meet Forester for the first time. Marks' script suggested that the discovery of the


DR.WHO EP Nº1-SERIES J * STUDIO T.C.4 * ZERO 19/AUG/64 * V.T.R 21/AUG/64 * DES. RAYMOND P.CUSICK * PROD Nº 2174 * SHEET Nº1
SPECIAL EFFECTS D'G. DEREK FREEBORN - EALING
1 ANT (1/OFF) & ANTS EGGS
2 EARTHWORM 1/OFF
3 MATCHES

dead bee was achieved via a photographic blow-up behind the actors, and also indicated that all the scenes showing Sammy and the miniature travellers looking at Farrow's corpse should be shot on film.

Further changes were later made regarding the plughole sequences at the end of the second episode, *Death in the Afternoon*, and to the opening scenes of *Crisis*, the third episode, which resolved the cliffhanger. The later episodes introduced Smithers, of whom there was no description, and the characters of the phone operator Emma Rowse ("about forty-five or fifty") and her husband Albert Rowse.

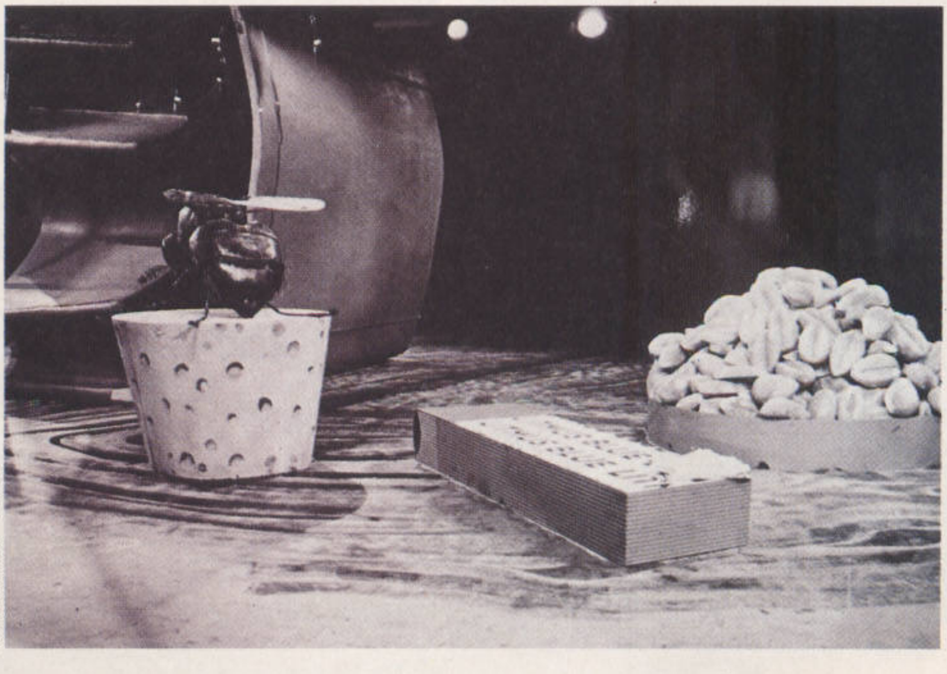
The main director for the serial was Mervyn Pinfield, the series' associate producer; he had already handled four episodes of *The Sensorites*. It had now been decided to move Richard Martin from the miniscule serial to the second Dalek story.

Designer Raymond P Cusick had so far worked on the first Dalek serial, *Inside the Spaceship*, *The Keys of Marinus* and *The Sensorites*. Make-up was supervised by Sonia Markham, who had taken over from Jill Summers during *The Reign of Terror* (the rehearsal script for the first episode still listed Summers). Costume was, as usual, supervised by Daphne Dare.

> "With its small number of sets, there wasn't enough visual incident to make the story work in four parts"
>
> .... **Verity Lambert**

Filming special effects inserts and shots involving the cat was scheduled to take place at Ealing Film Studios between Thursday 23 and Thursday 30 July. Silent 35mm film was used; sound was added later during studio recording. Frank Crawshaw, cast as Smithers, did a small amount of filming at Ealing for scenes on the garden forecourt in both *Planet of Giants* and the second episode, *Death in the Afternoon*. The farmhouse garden set was required for the establishing shot, in which the camera zoomed back from the model TARDIS to show that it had materialised between the paving slabs. Crawshaw filmed shots in which Smithers picked up his matchbox from the lawn and sat outside the farmhouse, the upper storey of which was a matte painting.

A number of effects shots were also filmed. In *Planet of Giants*, this included the landing of the model TARDIS and an explosion behind a sheet of glass (to show the scanner screen cracking). The third episode, *Crisis*, required film of a stream of falling water to be overlaid into the drainpipe scenes. The final instalment, *The Urge to Live*, called for shots of a match lighting a gas jet, the gas jet playing on a pressurised canister, the tin exploding, the TARDIS dematerialising and a shot zooming out from a seed as it diminishes. All the shots of the cat on the forecourt, watching things in close-up and jumping up onto the laboratory bench for the first three episodes were also prefilmed.



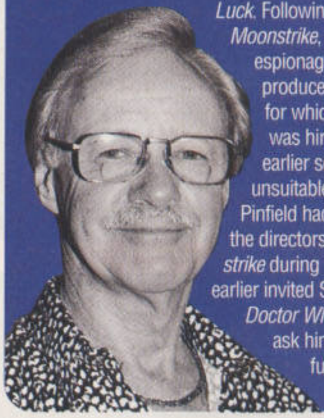
BBC [1] Raymond P Cusick [1]

The regular cast of William Hartnell, William Russell, Jacqueline Hill and Carole Ann Ford did their filming for the serial on Thursday 30 July, the day before recording *The Tyrant of France*, the fourth episode of *The Reign of Terror*. The sequences filmed were those in which the TARDIS crew had to appear alongside giant props; the effect of this was achieved by experimentation using a half-silvered mirror onto which the giant object was reflected, with the camera shooting through the glass onto the actors who were standing against black drapes on the sound stage. These included the crew looking up at Farrow's face in *Planet of Giants*, Ian and Barbara walking in front of test tubes during *Death in the Afternoon* and the group in front of the 'phone in *Crisis*.

It was judged that the film material showing the regular cast looking at the reflections of the giant props was not satisfactory. On Thursday 13 August, the regular cast reshot these scenes the day before recording the final episode of *The Reign of Terror*, *Prisoners of Conciergerie*. On Friday 14 August, newcomer Dudley Simpson performed the first of his many incidental music recording sessions for *Doctor Who*. As would become established, Simpson conducted his own compositions which were played by an *ad hoc* ensemble of eight musicians provided by Alec Firman. Just under nine minutes' music was recorded for the first two episodes of the serial, including a piece of music which was referred to as *Miniscule Theme*.

COMPOSER DUDLEY SIMPSON

Born in Australia in 1922, Dudley Simpson had learned to play the piano by ear and became a top amateur child musician. His musical talents were soon heard on the radio, and after serving with the army during World War 2 he studied music at the Melbourne Conservatorium. In 1959, Simpson joined the ballet company of Edward Borovansky and was noted by the likes of Margot Fonteyn and Rudolph Nureyev. His world tours took him to England where he started to work with the Royal Ballet. At a party he met Gerald Glaister, a BBC producer/director, who offered him the chance to compose television music for a play called *Jack's Horrible Luck*. Following this came *Moonstrike*, a wartime espionage series produced by Glaister for which Simpson was hired after an earlier score proved unsuitable. Mervyn Pinfield had been one of the directors on *Moonstrike* during 1963, and had earlier invited Simpson to a *Doctor Who* recording to ask him to work on a future serial.



Beginning Monday 17 August, rehearsals for the serial took place at the London Transport Assembly Rooms, just across the road from the BBC Television Centre at Wood Lane. The cast was joined by Alan Tilvern, an actor noted for playing foreign villains in a number of TV and radio series, and who later featured in *Who Framed Roger Rabbit?*. *Planet of Giants* was taped on Friday 21 August, and as with all other episodes was recorded in Studio 4 at Television Centre between 8.30 and 9.45pm.

The TARDIS warning alarm was a stock submarine klaxon effect. The film of the glass breaking was shown on the TARDIS monitor to save detonating a fake screen. Three giant prop animals featured in the episode (an earthworm, a bee and an ant); the bee was dropped into shot from the top of the canyon set. A recording break as the travellers left the TARDIS allowed the cast to move from one set to another. Lighting supervisor Howard King achieved the effect of the giant Farrow approaching by dimming the studio lights over Ian and Susan.

On Tuesday 25 August, around eight minutes' incidental music was recorded for the final two episodes in Studio 2 of the BBC's Maida Vale studios between 6.30 and 10.30pm. The following

day, Shawcraft, the freelance model builders based in Uxbridge who constructed most of the show's specialist props, were asked to make repairs to the doors on the TARDIS set in time for the recording of the final episode. The prop had become damaged while recording *Planet of Giants*.

Rewrites were still taking place during rehearsals. For *The Urge to Live*, changes on Thursday 27 were made to the Doctor's explanation of what must be done to help Barbara at the start of the closing TARDIS scene. In *Crisis*, dialogue in the scenes in which the miniature travellers transcribe the notebook was amended on Friday 28; Emma Rowse now became Hilda Rowse. *Dangerous Journey* (as *Death in the Afternoon* had been retitled) lost some dialogue at rehearsal stage: originally, Barbara and Ian discuss ways of reducing the volume of the giant's voices in which Ian explains that their eardrums are too small to register the vibrations of normal human speech and can only hear high-pitched sounds. Barbara then suggests looking inside the briefcase for something to explain what is going on.

Dangerous Journey was recorded on Friday 28th. Crawshaw's only contribution to the episode was as a corpse. Again, very few effects were recorded: the giant fly which Barbara encounters was moved as a puppet from off-camera. The set for the interior of the pipe which the Doctor and Susan climb was no more than a black backdrop. The sink set was a raised affair, allowing actors to emerge from the plug hole, and was constructed from wood covered in metallic foil paper; these scenes were shot from a high angle to emphasize the size. For many of the scenes in the laboratory, sound supervisor Alan Fogg treated the travellers' voices to make them echo in the huge surroundings; low-key lighting was also used for the scenes in the giant laboratory to hide the fact that the sets tailed off simply into dark backdrops. The giant briefcase was designed by Cusick as a simple scaled-up version of the real item complete with lock; this was constructed from plywood and vacuum-formed plastic on a hardwood frame. The case was positioned so it could be shot from different angles depending on whether it was on the patio or in the laboratory.

Rehearsals for *Crisis* saw the cast joined by Rosemary Johnson and Fred Ferris. Liverpudlian comedian Ferris, who replaced actor John Dawson in late August, had been best known in the fifties for his character 'The Wacker', a feature of radio and television shows such as *Pull Up at Dave's* and *Club Night*. Again, the script lost dialogue during rehearsals: Ian and Barbara description of the cat's death as they wait at the top of the sink chain; some of Ian's later dialogue about how he and Barbara can go on fighting "the world we're in"; a section of dialogue from the Doctor, who wonders whether or not a telephone wire might change the frequency of their voices; and Forester telling Smithers that he could have a flat in Park Lane with the profits from DN6.

Crisis was taped on Friday 4 September in TC4. The opening captions were shown over a re-enacted reprise of Smithers washing his hands; after this, film of falling water was superimposed over a shot of Hartnell and Ford standing against back drapes to represent the cascade passing the overflow pipe. A recording break was scheduled after Barbara and Ian's going to find their friends in the sink, allowing them to move from the seed pile; a mound of black fur was used just in shot at the start of the sink scene to indicate the motionless cat. A series of mixes and crossfades were used to indicate the passage of time as Ian, Susan and Barbara map out the notebook for the Doctor, reading him sections of the formula. The evening's recording was hampered by giggles from another set, plus boom microphones and a smoke gun appearing in shot.

The final recording, *The Urge to Live*, was to have a different director. With Mervyn Pinfield's talents committed elsewhere, it was decided to let Douglas Camfield take on his first formal television directing assignment.

DIRECTOR DOUGLAS CAMFIELD

After studying at the York School of Art, Douglas Camfield had served in the army during his National Service. In 1955, he joined the BBC as an assistant film editor, and soon grasped what made a good action sequence. He also broke into writing, scripting some of the *Garry Halliday* serials of the early Sixties, as well as working as a production assistant. It was while acting as PA to Waris Hussein on both *100,000 BC* and *Marco Polo* that Camfield was allowed to direct some of the filmed action sequences for which he had such an affinity. Because of his connection with the series, Camfield was considering writing a serial for *Doctor Who* – one of his ideas being that Susan's name would turn out to be a translation of her real alien name, Susaan.

Some amendments were made in rewrites on Friday 4 September: more of Smithers realising why Forester had killed Farrow; at the sink, dialogue between the travellers was shortened; the discovery that the cat had been killed by DN6 was reworked; material was removed from the garden scene in which Smithers realises the true horror of DN6; Ian preparing to detonate the can; and the Doctor explaining to Ian that the seed did not grow larger in the TARDIS because its molecules are stable was removed.

The Urge to Live was taped in TC4 on Friday 11 September. After the titles and a low-angle photocaption of a giant telephone, the cast re-enacted the end of the previous episode. As the travellers looked up at the gas jet, a photocaption was shown on screen; this was then followed by a recording break to allow an ambitious inlay shot to be lined up. Here, after Smithers and Forester enter the laboratory, a giant hand was inlaid over a shot of the four travellers hiding behind the gas tap. A second recording break came after the scene of Smithers in the garden to allow the giant matchbox to be set in on the giant bench set; the

SERIAL J **PLANET OF GIANTS**

CAST **William Hartnell** *Dr Who*, **William Russell** *Ian Chesterton*, **Jacqueline Hill** *Barbara Wright* and **Carole Ann Ford** *Susan Foreman* with **Alan Tilvern** *Forester*, **Frank Crawshaw** *Farrow* [1-2], **Reginald Barratt** *Smithers* [2-3], **Rosemary Johnson** *Hilda Rowse* [3], **Fred Ferris** *Bert Rowse* [3].

CREDITS *Written by* **Louis Marks**. *Title music by* **Ron Grainer with the BBC Radiophonic Workshop**. *Incidental Music by* **Dudley Simpson**. *Costumes supervised by* **Daphne Dare***. *Make-Up supervised by* **Sonia Markham***. *Lighting* **Howard King***. *Sound Mixing* **Alan Fogg***. *Story Editor* **David Whitaker**. *Designer* **Raymond P. Cusick**. *Producer* **Verity Lambert**. *Directed by* **Mervyn Pinfield** [1-2]**, **Douglas Camfield** [3]**.

* Credited on *Crisis* only

** Pinfield directed the first half of *Crisis*, uncredited. Camfield directed the second half.

UK TRANSMISSION DETAILS

Episode	*Transmitted*	*Time*	*drn.*	*Rating (pos.)*	*A. App.*
Planet of Giants	31 October 1964	5.15-5.40pm	23'15"	8.4M (37th)	57%
Dangerous Journey	7 November 1964	5.15-5.40pm	23'40"	8.4M (45th)	58%
Crisis	14 November 1964	5.15-5.40pm	26'43"	8.9M (33rd)	59%

COMPILATION CRISIS/THE URGE TO LIVE

The first cut made to *Crisis* came after the water flows past the Doctor and Susan. Forester is now washing his hands with the plug in; the water level is rising as he talks to Smithers about the tides and when they can take Farrow's boat out. Susan and the Doctor wait fearfully as the water almost reaches the overflow, but Forester pulls the plug. Telling Smithers that they must alter the report, Forester starts sifting through the papers in the briefcase, leaving Farrow's notebook on the bench. The cat enters the lab as the two men go to the office to study the report.

After Ian and Barbara head for the sink, the film sequence of the cat leaping up onto the bench sink was cut, as was the next scene of the teachers watching the cat drink and fall lifeless. The third cut came after the Doctor and Susan emerge from the plughole: in the office, Forester is practising forging Farrow's signature, and Smithers wonders why Farrow questioned DN6 anyway. This leads to a scene at the seed pile in which the Doctor examines the insecticide and deduces why Farrow was killed, emphasising that worms are vital to replenishing the earth and their death is catastrophic. While the companions advocate escape to the TARDIS, the Doctor says that this time he must intervene: "this isn't just a minor little tragedy in some forgotten backwater . . . I cannot; will not . . . stand by and allow a whole planet to be emptied of life".

A small section of dialogue between Hilda and Bert was cut: Hilda reminds her husband about Farrow, who smokes the same cigarettes as the policeman before he gave them up. She says that the voice on the telephone did not sound like Farrow's, and Bert says he must go and see Harry Barker about his dog licence. A minor cut was made to the end of Forester's phone call, where he tells Smithers that there is now nothing to stop them.

After the scene in which the travellers start to map out the notebook, a long montage sequence in which they read off sections to the Doctor was cut, as were the four following scenes. Forester tries to make another call as Hilda is busy serving Mr Summers. She recognises the impatient voice as the one she heard posing as Farrow earlier, and tells her husband, who has just returned after seeing Barker in the street. Bert wonders if Forester could be the driver of the big American car that knocked him off his bike that morning on the corner of Lot's Lane, going up to the old farmhouse. The couple are both curious about Smithers' strange work up at the farmhouse.

Another sequence was removed just after the travellers make for the telephone. The nervous Smithers enters the lab: his cigarette smoke envelopes Ian and Barbara as he bends down. He looks at the notebook and returns to the office where Forester is discussing the distribution and brand name of DN6 with Jimmie on the phone. He tells Smithers that he has arranged a meeting with the factory managers that night, and impatiently tries to make another call while Hilda is serving Mrs Marsh. One further brief cut was made when Forester again tries to make another call.

The first cut made to *The Urge to Live* came shortly after the reprise, and consisted of the Doctor quietly informing Ian that Barbara's condition is bad and that he has no suitable drugs in his ship. After this initial sequence, two scenes were totally removed. In the first, Bert is doing his monthly papers when Hilda comments that the 'phone at the farmhouse is off the hook. After telling Mrs Marsh on another line that she has sent Tom off with the groceries, Hilda asks Bert if the people at the farmhouse could be criminals as she puts "the tone" down the 'phone line. This blast of sound is massive to the four miniature travellers, who scramble down from the 'phone.

Although a brief shot of Forester trying to get the office 'phone to work was retained, the rest of the scene was dropped: Smithers has been considering that Forester's tale of Farrow blackmailing him doesn't fit the facts – he knew Farrow to be honest. This was followed by a scene on the bench in which Barbara tries to explain to the others what is happening, confirming what the Doctor said earlier about it being their duty to stop the use of the deadly toxin. She is unco-operative, sceptical that her friends will be able to save her. The end of this scene was retained, but the next scene was removed completely: Hilda comments to Bert that Tom has returned from Mrs Marsh's and, cycling past the farmhouse, spotted a large American car. She remarks that the 'phone is still off the hook.

A sequence in which Smithers and Forester enter the lab, finding the dead cat while the Doctor's party hide by the sink was removed; Forester wonders if the cat knocked the 'phone off the hook before he sees the corks. The end of the scene in which Smithers demands to see Farrow's notes was also cut. In it, Smithers reads how Farrow tested DN6 and finds that the final page is missing, confirming his belief that Farrow was right.

A couple of lines of dialogue from Bert about how he was nearly run down were trimmed from the final post office scene, as was some dialogue on the forecourt in which Forester says he has loaded the corpse in the boot of his car, and Smithers realises that DN6 kills everything, including people, and that this is why Forester murdered him. The final cuts were a brief scene of the Doctor's party escaping down the drainpipe, and the start of the subsequent TARDIS scene in which Ian waits impatiently as the Doctor repairs the scanner, essential if he is to move the TARDIS in space and time to restore its size.

striking of the match was achieved in studio by lighting and sound effects. Another recording break after the explosion allowed cuts to be added to Tilvern's face. After Smithers turned the gas off, a photocaption showed a metal fragment marked 'DN6' in the plughole. A photocaption of the plughole at the top of the pipe was used where the Doctor looks back up the drain, and another, of rocky outcrops, used as the closing image seen on the repaired TARDIS scanner.

On Monday 14, Lambert informed Donald Wilson that Camfield had done an excellent job on *The Urge to Live*, and she would like to use him on *Doctor Who* again; Wilson was also delighted. However, as it transpired, there were still to be major changes made to the serial before transmission . . .

On Monday 19 October, a couple of weeks away from transmission, Wilson took the decision to reduce the four-part serial to three parts. This was largely because the BBC were now forced to lead into the second season of *Doctor Who* with the "Miniscule" story – and its lack of resources was felt to render it not "wholly satisfactory". Wilson preferred to open the season with the Dalek serial, but the departure of Susan in the final episode, due to be recorded on Friday 23 October, precluded this.

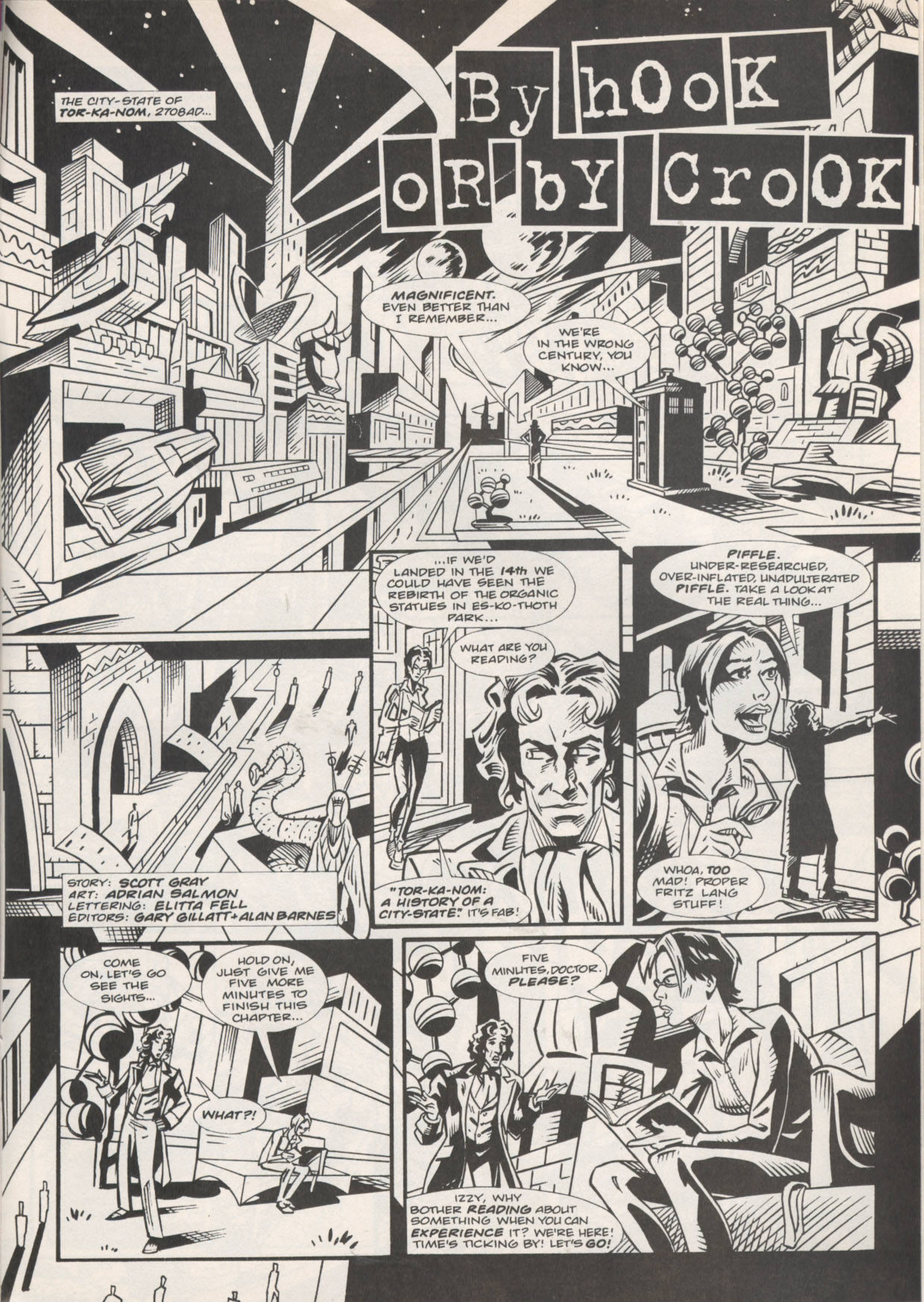
BBC [1]

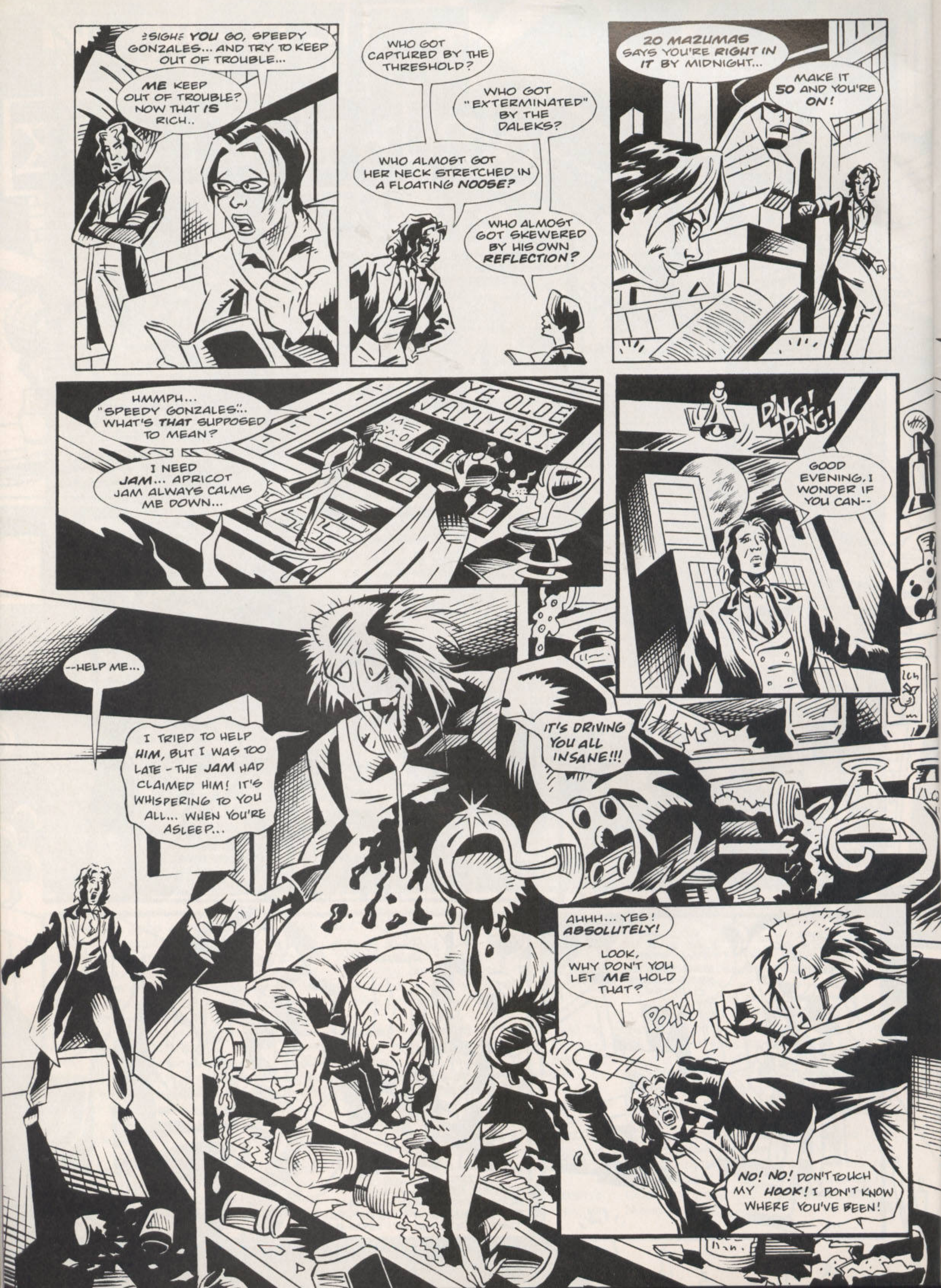
Originally, *Crisis* had run to 24'25" and *The Urge to Live* 24'05"; both had to be edited down to 25 minutes. On Sunday 25 October, both instalments were transferred to 35mm film recordings, from which a new episode could be made more easily than from two-inch videotape. Editing took place on Thursday 29, Friday 30 October and Monday 2 November. The combined 35mm film print was dubbed on Tuesday 3 November and made ready for transmission little over a week later.

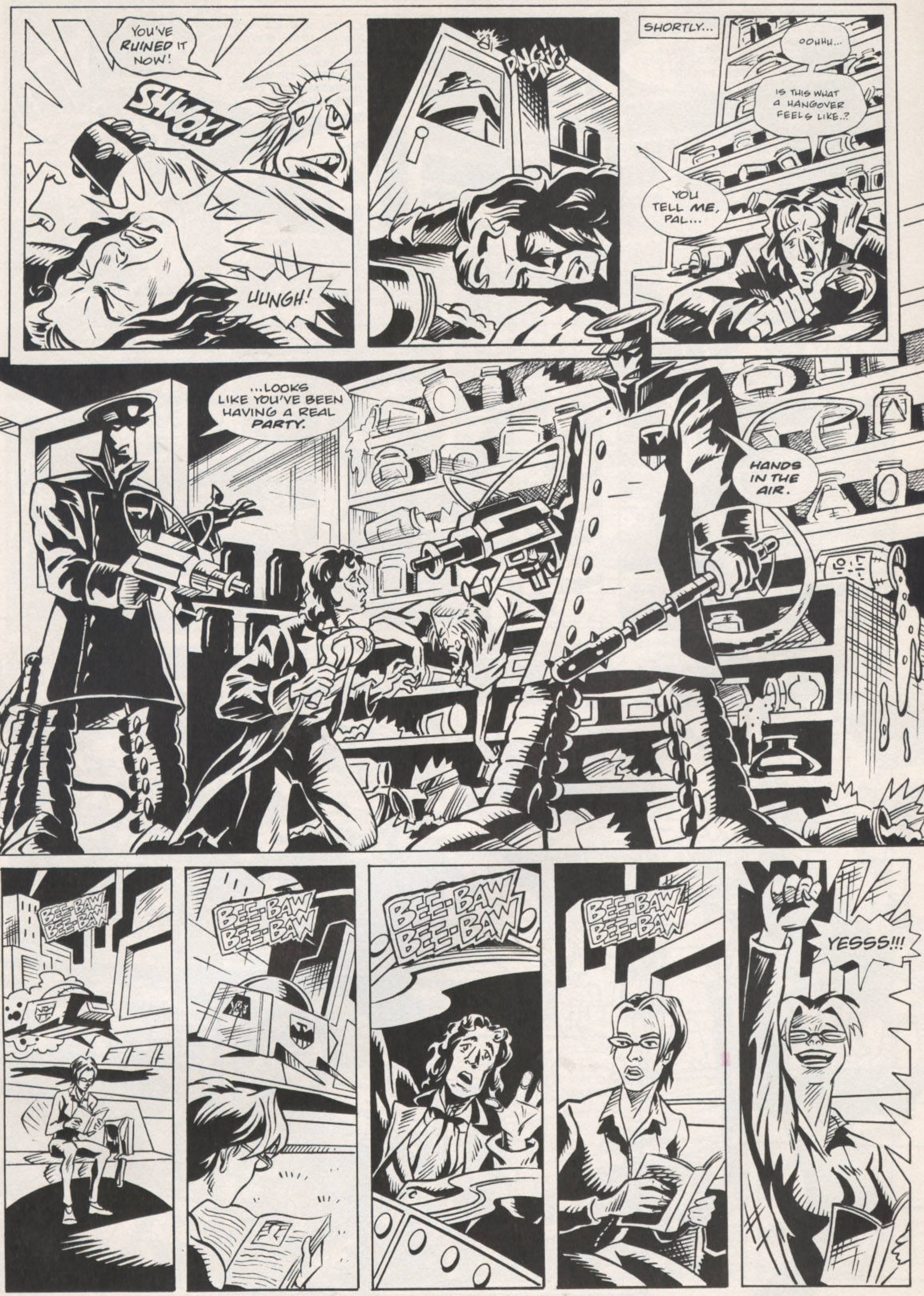
Planet of Giants was not selected for preservation at the BBC Film and Videotape Library; the original videotapes were wiped in the late sixties and the 35mm film of *Crisis* junked, considered to be of no further use. In 1977 BBC Enterprises were found to have retained 16mm film prints of the whole serial, plus Arabic dubbed prints of the final two episodes.

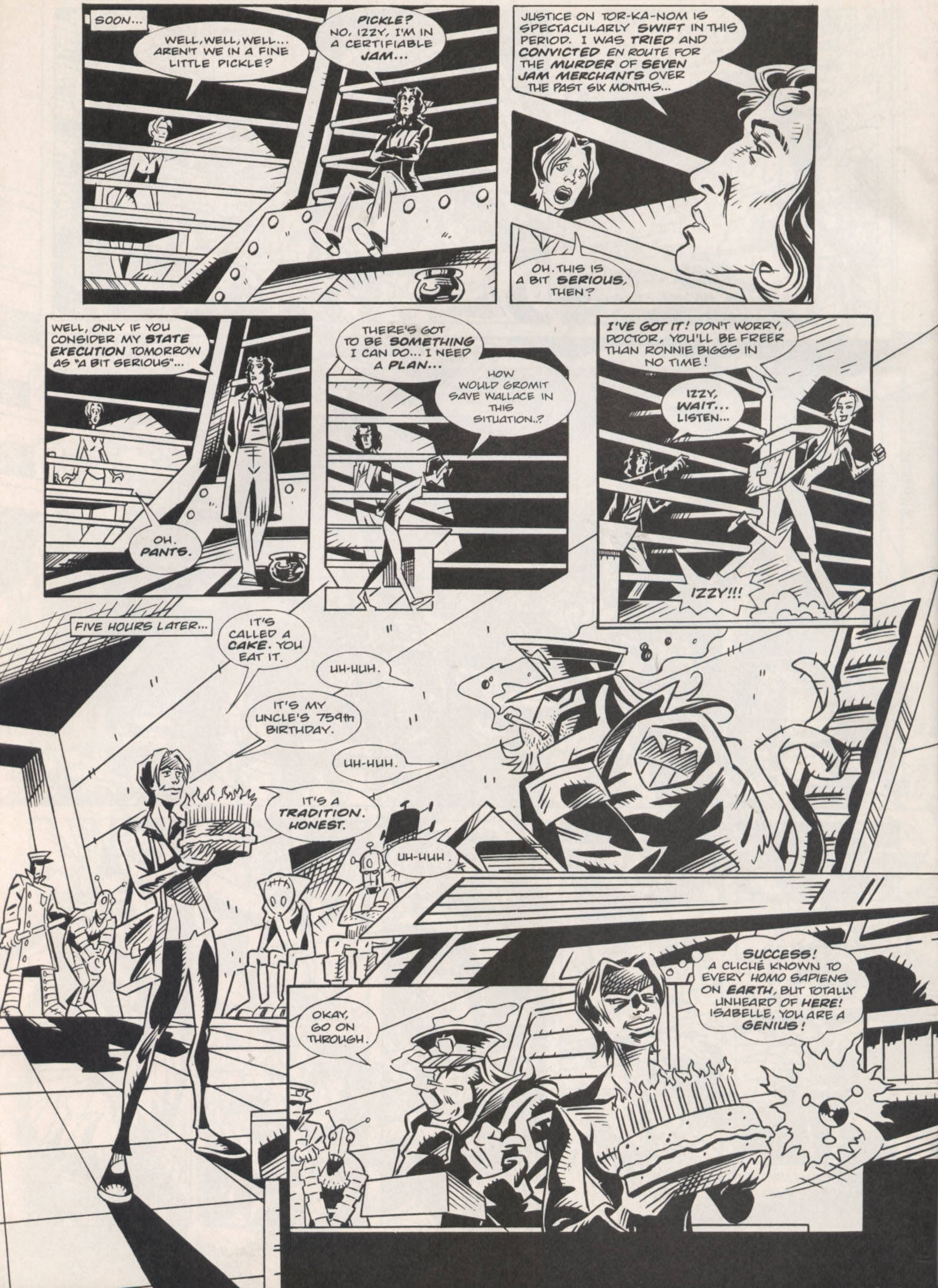
The serial was the last First Doctor story to be novelised. Adapter Terrance Dicks worked from the original rehearsal script for *Planet of Giants* and a camera script for *The Urge to Live*, thus restoring several missing sequences to the narrative. With a cover by Alister Pearson, it was published in paperback by Target Books in January 1990, numbered 145 in the Doctor Who Library.

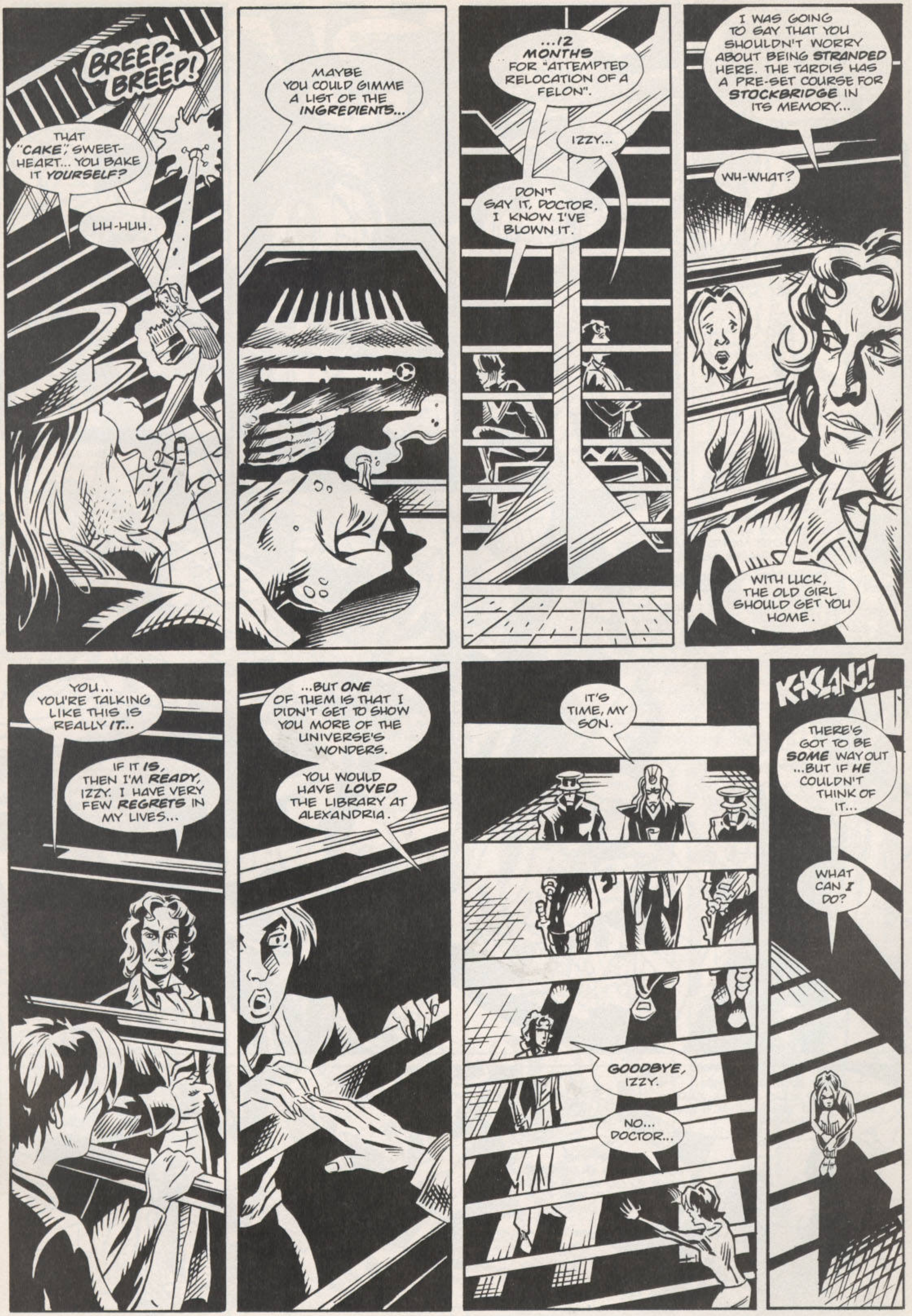
Since the mid-eighties, the serial has been resold abroad and airs in North America as a compilation of one hour 11 minutes duration. *Planet of Giants* was broadcast on UK Gold in episodic and compilation forms in November 1992. DWM

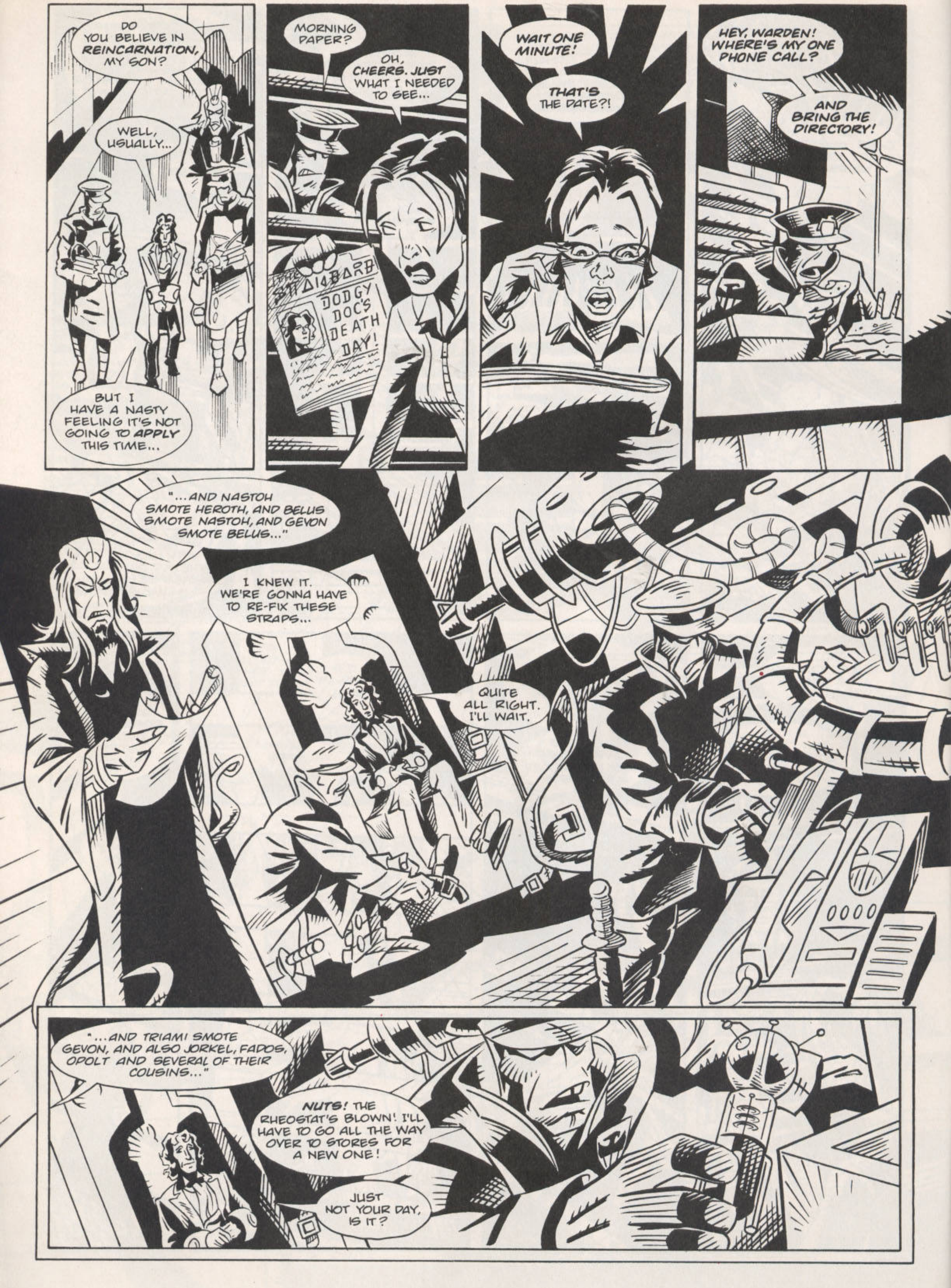

THE CITY-STATE OF TOR-KA-NOM, 2708AD...
By hOoK oR bY CroOK
MAGNIFICENT. EVEN BETTER THAN I REMEMBER...
WE'RE IN THE WRONG CENTURY, YOU KNOW...
...IF WE'D LANDED IN THE 14th WE COULD HAVE SEEN THE REBIRTH OF THE ORGANIC STATUES IN ES-KO-THOTH PARK...
WHAT ARE YOU READING?
"TOR-KA-NOM: A HISTORY OF A CITY-STATE." IT'S FAB!
PIFFLE. UNDER-RESEARCHED, OVER-INFLATED, UNADULTERATED PIFFLE. TAKE A LOOK AT THE REAL THING...
WHOA, TOO MAD! PROPER FRITZ LANG STUFF!
STORY: SCOTT GRAY
ART: ADRIAN SALMON
LETTERING: ELITTA FELL
EDITORS: GARY GILLATT + ALAN BARNES
COME ON, LET'S GO SEE THE SIGHTS...
HOLD ON, JUST GIVE ME FIVE MORE MINUTES TO FINISH THIS CHAPTER...
WHAT?!
FIVE MINUTES, DOCTOR. PLEASE?
IZZY, WHY BOTHER READING ABOUT SOMETHING WHEN YOU CAN EXPERIENCE IT? WE'RE HERE! TIME'S TICKING BY! LET'S GO!

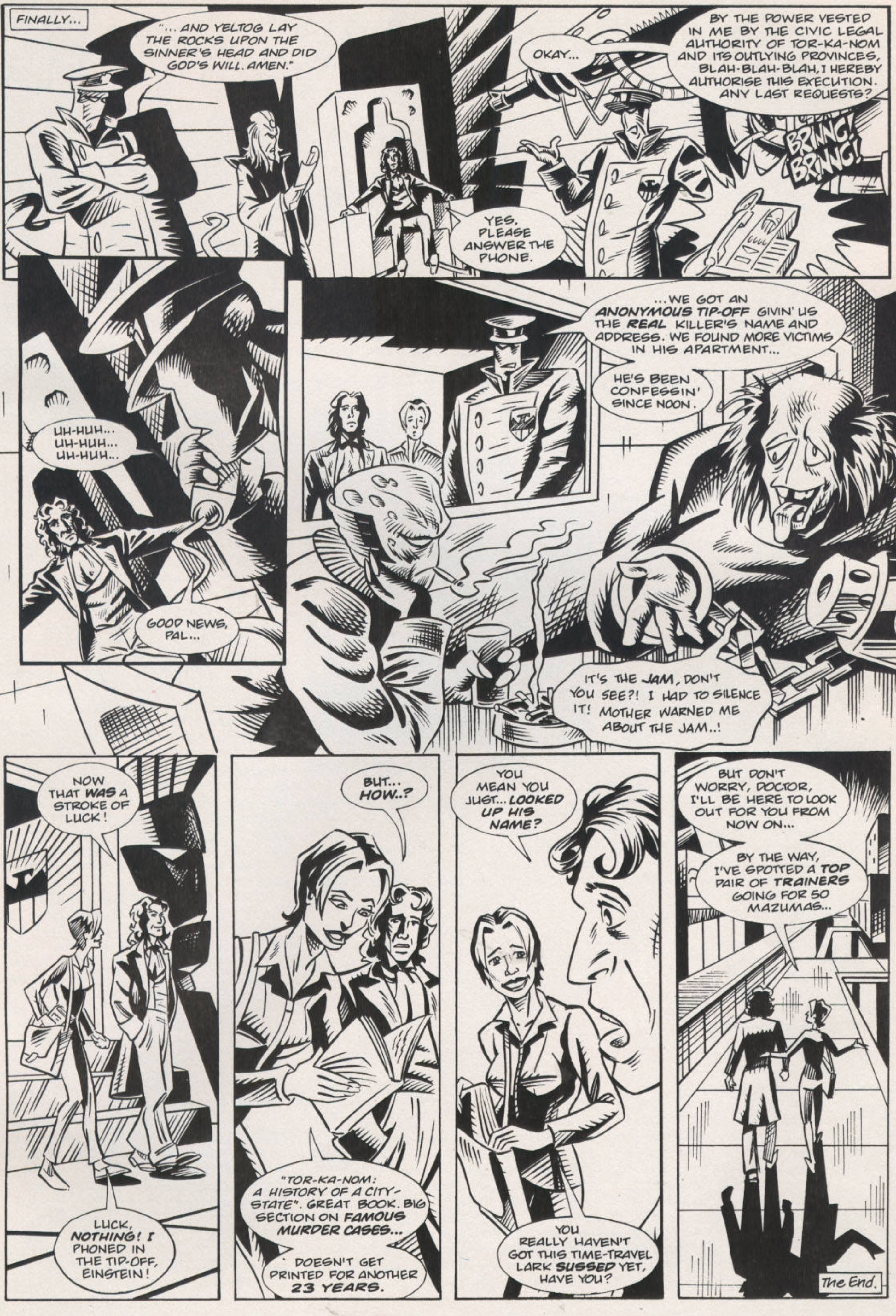

≈SIGH≈ YOU GO, SPEEDY GONZALES... AND TRY TO KEEP OUT OF TROUBLE...
ME KEEP OUT OF TROUBLE? NOW THAT IS RICH..
WHO GOT CAPTURED BY THE THRESHOLD?
WHO GOT "EXTERMINATED" BY THE DALEKS?
WHO ALMOST GOT HER NECK STRETCHED IN A FLOATING NOOSE?
WHO ALMOST GOT SKEWERED BY HIS OWN REFLECTION?
20 MAZUMAS SAYS YOU'RE RIGHT IN IT BY MIDNIGHT...
MAKE IT 50 AND YOU'RE ON!
YE OLDE JAMMERY
HMMPH... "SPEEDY GONZALES".. WHAT'S THAT SUPPOSED TO MEAN?
I NEED JAM... APRICOT JAM ALWAYS CALMS ME DOWN...
DING! DING!
GOOD EVENING. I WONDER IF YOU CAN--
--HELP ME...
I TRIED TO HELP HIM, BUT I WAS TOO LATE - THE JAM HAD CLAIMED HIM! IT'S WHISPERING TO YOU ALL... WHEN YOU'RE ASLEEP...
IT'S DRIVING YOU ALL INSANE!!!
AHHH... YES! ABSOLUTELY!
LOOK, WHY DON'T YOU LET ME HOLD THAT?
POK!
NO! NO! DON'T TOUCH MY HOOK! I DON'T KNOW WHERE YOU'VE BEEN!


YOU'VE RUINED IT NOW!
SHWOK!
UUNGH!
DING! DING!
SHORTLY...
OOHHH...
IS THIS WHAT A HANGOVER FEELS LIKE..?
YOU TELL ME, PAL...
...LOOKS LIKE YOU'VE BEEN HAVING A REAL PARTY.
HANDS IN THE AIR.
BEE-BAW BEE-BAW
BEE-BAW BEE-BAW
BEE-BAW BEE-BAW
BEE-BAW BEE-BAW
YESSS!!!


SOON...
WELL, WELL, WELL... AREN'T WE IN A FINE LITTLE PICKLE?
PICKLE? NO, IZZY, I'M IN A CERTIFIABLE JAM...
JUSTICE ON TOR-KA-NOM IS SPECTACULARLY SWIFT IN THIS PERIOD. I WAS TRIED AND CONVICTED EN ROUTE FOR THE MURDER OF SEVEN JAM MERCHANTS OVER THE PAST SIX MONTHS...
OH. THIS IS A BIT SERIOUS, THEN?
WELL, ONLY IF YOU CONSIDER MY STATE EXECUTION TOMORROW AS "A BIT SERIOUS"...
OH. PANTS.
THERE'S GOT TO BE SOMETHING I CAN DO... I NEED A PLAN...
HOW WOULD GROMIT SAVE WALLACE IN THIS SITUATION..?
I'VE GOT IT! DON'T WORRY, DOCTOR, YOU'LL BE FREER THAN RONNIE BIGGS IN NO TIME!
IZZY, WAIT... LISTEN...
IZZY!!!
FIVE HOURS LATER...
IT'S CALLED A CAKE. YOU EAT IT.
UH-HUH.
IT'S MY UNCLE'S 759th BIRTHDAY.
UH-HUH.
IT'S A TRADITION. HONEST.
UH-HUH.
OKAY, GO ON THROUGH.
SUCCESS! A CLICHÉ KNOWN TO EVERY HOMO SAPIENS ON EARTH, BUT TOTALLY UNHEARD OF HERE! ISABELLE, YOU ARE A GENIUS!


BREEP-BREEP!
THAT "CAKE", SWEETHEART... YOU BAKE IT YOURSELF?
UH-HUH.
MAYBE YOU COULD GIMME A LIST OF THE INGREDIENTS...
...12 MONTHS FOR "ATTEMPTED RELOCATION OF A FELON".
IZZY...
DON'T SAY IT, DOCTOR, I KNOW I'VE BLOWN IT.
I WAS GOING TO SAY THAT YOU SHOULDN'T WORRY ABOUT BEING STRANDED HERE. THE TARDIS HAS A PRE-SET COURSE FOR STOCKBRIDGE IN ITS MEMORY...
WH-WHAT?
WITH LUCK, THE OLD GIRL SHOULD GET YOU HOME.
YOU... YOU'RE TALKING LIKE THIS IS REALLY IT...
IF IT IS, THEN I'M READY, IZZY. I HAVE VERY FEW REGRETS IN MY LIVES...
...BUT ONE OF THEM IS THAT I DIDN'T GET TO SHOW YOU MORE OF THE UNIVERSE'S WONDERS.
YOU WOULD HAVE LOVED THE LIBRARY AT ALEXANDRIA.
IT'S TIME, MY SON.
GOODBYE, IZZY.
NO... DOCTOR...
K-KLANG!
THERE'S GOT TO BE SOME WAY OUT ...BUT IF HE COULDN'T THINK OF IT...
WHAT CAN I DO?


DO YOU BELIEVE IN REINCARNATION, MY SON?
WELL, USUALLY...
BUT I HAVE A NASTY FEELING IT'S NOT GOING TO APPLY THIS TIME...
MORNING PAPER?
OH, CHEERS. JUST WHAT I NEEDED TO SEE...
THE STANDARD
DODGY DOC'S DEATH DAY!
WAIT ONE MINUTE!
THAT'S THE DATE?!
HEY, WARDEN! WHERE'S MY ONE PHONE CALL?
AND BRING THE DIRECTORY!
"...AND NASTOH SMOTE HEROTH, AND BELUS SMOTE NASTOH, AND GEVON SMOTE BELUS..."
I KNEW IT. WE'RE GONNA HAVE TO RE-FIX THESE STRAPS...
QUITE ALL RIGHT. I'LL WAIT.
"...AND TRIAMI SMOTE GEVON, AND ALSO JORKEL, FADOS, OPOLT AND SEVERAL OF THEIR COUSINS..."
NUTS! THE RHEOSTAT'S BLOWN! I'LL HAVE TO GO ALL THE WAY OVER TO STORES FOR A NEW ONE!
JUST NOT YOUR DAY, IS IT?


FINALLY...
"...AND YELTOG LAY THE ROCKS UPON THE SINNER'S HEAD AND DID GOD'S WILL. AMEN."
OKAY...
BY THE POWER VESTED IN ME BY THE CIVIC LEGAL AUTHORITY OF TOR-KA-NOM AND ITS OUTLYING PROVINCES, BLAH-BLAH-BLAH, I HEREBY AUTHORISE THIS EXECUTION. ANY LAST REQUESTS?
BRRING! BRRING!
YES. PLEASE ANSWER THE PHONE.
UH-HUH... UH-HUH... UH-HUH...
GOOD NEWS, PAL...
...WE GOT AN ANONYMOUS TIP-OFF GIVIN' US THE REAL KILLER'S NAME AND ADDRESS. WE FOUND MORE VICTIMS IN HIS APARTMENT...
HE'S BEEN CONFESSIN' SINCE NOON.
IT'S THE JAM, DON'T YOU SEE?! I HAD TO SILENCE IT! MOTHER WARNED ME ABOUT THE JAM..!
NOW THAT WAS A STROKE OF LUCK!
LUCK, NOTHING! I PHONED IN THE TIP-OFF, EINSTEIN!
BUT... HOW..?
"TOR-KA-NOM: A HISTORY OF A CITY-STATE". GREAT BOOK. BIG SECTION ON FAMOUS MURDER CASES...
DOESN'T GET PRINTED FOR ANOTHER 23 YEARS.
YOU MEAN YOU JUST... LOOKED UP HIS NAME?
YOU REALLY HAVEN'T GOT THIS TIME-TRAVEL LARK SUSSED YET, HAVE YOU?
BUT DON'T WORRY, DOCTOR, I'LL BE HERE TO LOOK OUT FOR YOU FROM NOW ON...
BY THE WAY, I'VE SPOTTED A TOP PAIR OF TRAINERS GOING FOR 50 MAZUMAS...
The End.

Space buns and tea

Philip MacDonald tears off rose-tinted glasses to investigate what happens when that fuzzy-fringed CSO horror, unconvincing giant rat or OTT guest tomfoolery makes you hate the show you love . . .

Among the more insulting accusations levelled at *Doctor Who* by the mass consensus of today's slickly cynical media is that the dear old show is too creaky and too naive for today's 'more sophisticated viewers'. This word, 'sophistication', crops up time and again in mainstream journalism about *Doctor Who*, usually set against chuckling reminiscences of ham acting, wobbly sets, monsters that can't climb stairs and unconvincing spaceships made out of egg boxes. And as every jaded, soundbite-obsessed hack knows, *Doctor Who*'s true appeal lies in its delightful 'Britishness'; like the England cricket team or Eddie 'the Eagle' Edwards, it dares to go out there and be really, really rubbish, and because we're a nation of emotionally constipated ex-imperialists, we love it for that.

As fans of *Doctor Who*, our hackles naturally rise at this sort of stuff. 'Britishness', as Her Majesty's press has repeatedly demonstrated, more often than not resides in a sneering resentment of genuine success and an instinctive dread of anything even remotely challenging to the intellect. But, like idiots, we find ourselves trying to defend our favourite show not on its true and unshakeable merits, but by bleating on about flying Daleks and the opening shot of *The Trial of a Time Lord* and Eric Roberts swallowing a morphing snake. In other words, we defend *Doctor Who* by pointing out the few occasions when it has scraped together enough money to provide a momentary visual similarity to an average episode of *Star Trek: The Next Generation*.

Aren't we selling ourselves a bit short here?

I hope it goes without saying (but I'll say it anyway) that even the feeblest, most pedestrian episode of *Doctor Who* is manifestly more sophisticated than anything ever produced in the name of *Star Trek*, *Star Wars* or *The X Files*. They may have sexy production values, but *Doctor Who* has brains. It's an old argument, but it can't be repeated too often. There is nothing at all sophisticated about an audience that considers a CGI-enhanced re-release of *Star Wars* to be somehow more 'convincing' than the original, nor is it even remotely sophisticated to find the Klingons less embarrassing than *The Creature from the Pit*'s Erato. Quite the opposite, in fact. An audience that requires special effects to be above a certain and utterly arbitrary level of perceived 'believability', and considers that to be more important than the quality of the dialogue or the intelligence of the actual storytelling, is an audience of unsophisticated grunts. But the trouble is, we *Doctor Who* fans can be just as guilty of it ourselves.

Do you honestly believe that *Delta and the Bannermen* is for kids?

An example. If one was to embark on the admittedly pointless mission of selecting the single most intelligent, complex, aesthetically and intellectually rewarding *Doctor Who* adventure of all, one could do worse than include that marvellous story *Kinda* on the shortlist. And yet, to this day, fans of *Doctor Who* still refer to *Kinda*'s infamous puppet-show snake as an acute embarrassment. Even die-hard *Kinda* enthusiasts consider it a 'let-down'.

Well, let me put it to you: who exactly do we imagine has been let down? What's the problem? Was everything else in the story somehow 'realistic' until that rotten pink snake turned up and spoiled it? Of course not. It's the same with the rat in *The Talons of Weng-Chiang*. Was your appreciation of that wonderful six-parter really so shallow that it seriously mattered to you when your Dad laughed? Of course not. What it really boils down to is that *Doctor Who* fans would like to be taken seriously themselves, and they desperately want their favourite show to deliver something that won't make them a laughing stock at school or in the office. In terms of providing viewers with realistic-looking snakes, *Kinda* is more embarrassing than the TV Movie. In any other terms whatsoever, it quite obviously isn't. Are we really prepared to sacrifice intelligent stories and fabulous explosions of the imagination in favour of flavourless transatlantic pap just so that we can arrive at work the next day with our heads held high, confident in the knowledge that *Doctor Who* has finally passed the all-important serpentine credibility test with flying colours? Fie! We should hang our heads in shame.

It ought to be obvious even to the dullest of imaginations that the addition of a few zippy lightning bolts doesn't make *The Five Doctors Special Edition* a better piece of *Doctor Who*. In 20 years from now the *Jurassic Park*-style reptiles that infest the new version of *Star Wars* will almost certainly look more dated than the original bits. Now, I'm not suggesting that George Lucas doesn't know what he's doing – clearly he does, as the deafening rings of the world's cash-tills currently bear witness – but special effects are the last thing *Doctor Who* fans should care about. The show has its own very real strengths, and they're bigger and better than anything money can buy. In the final analysis, what on earth is the point of the opening space station shot of *The Trial of a Time Lord* if, after 20 seconds of dizzying euphoria, the viewer is brought back to reality by the spectacle of the TARDIS materialising on what looks like a left-over set from Johnny Ball's *Think of a* ►

No, really, it's not always like this!

While Philip McDonald challenges us to look at *Doctor Who*'s successes and failures in a more mature and accepting way, we invite seven *Doctor Who* fans, unreconstructed **DWM** hacks all, to tell us which moment from the series they would least like to see it judged by . . .

Andrew Pixley Compiler *The DWM Archive*
"I once showed *The Gunfighters* to a colleague who I was sure would enjoy Donald Cotton's witty Western spoof. At the end his only remark was, 'God, it is as bloody awful as everybody told me.'"

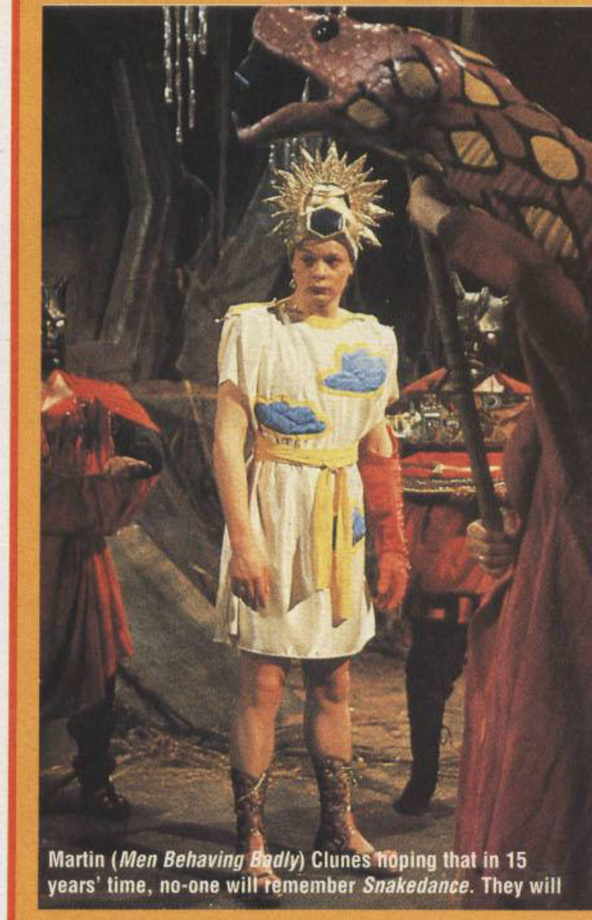
Matthew Jones Writer *Fluid Links*
"It has to be the line 'My arms, my legs, my everything' as the Doctor is attacked by the Mandrels in *Nightmare of Eden*. Tom Baker usually walks a delicate line between pantomine and genius, in this moment he falls flat on his face, undermining the climax of this fabulous story."

Peter Griffiths Interviewer
"It has to be the scene where the Doctor does the very put-on laugh on the stage in *The Happiness Patrol*. It's awful to see the Doctor, who should command our respect, behaving like a goon. Sadly, it's probably all down to Sylvester McCoy's performance, which I usually adore."

Dominic May Compiler *Outside the Spaceship*
"It has to by Leon Ny Taiy's performance as Kalid in *Time Flight* – it is acutely embarrassing. The set for prehistoric Heathrow was also pretty poor!"

Ed Salt Writer *The Fanzine Trap*
"It has to be the two skinheads in *Silver Nemesis*, because they are such an awful middle-class BBC view of a youth culture they don't understand. It really made me cringe."

Dave Owen Writer *Shelf Life*
"It was 1985, and it had been about ten years since my father had last watched *Doctor Who*. I had claimed that the show was now very multi-layered and sophisticated. He walked in when I was watching *Timelash* to see a man dressed as Ronald McDonald pushing a man in a monster suit down a tin foil corridor. I was ready to curl up and die."



Martin (*Men Behaving Badly*) Clunes hoping that in 15 years' time, no-one will remember *Snakedance*. They will

Number? I'm not trying to be snide, I'm simply suggesting that these things don't matter. Or at least, they shouldn't. Wouldn't the cripplingly expensive tinsel of that space station shot have been better spent elsewhere?

We *Doctor Who* fans are, of course, notoriously difficult to satisfy. Since the inception of organised fandom in the mid-seventies, its most vocal spokespeople have tended to rail against the programme of the day. In 1976, *The Deadly Assassin*, now regarded as one of the all-time classics, was attacked by the President of the Doctor Who Appreciation Society as a foolhardy mess that betrayed everything *Doctor Who* had ever stood for. During the same period, *Genesis of the Daleks*, for many fans *the* all-time classic, was widely considered a disgraceful travesty of the 'facts' established in *The Dalek Pocketbook*. Around 1979 there sprang up a strongly supported 'get rid of Tom Baker' campaign, something which now sounds almost monstrous in its idiocy. In 1983 there were campaigns to unseat new Doctor Colin Baker months before his first episode was even recorded. In 1987 the DWAS Co-ordinator demolished Sylvester McCoy's debut episode in a review for a national newspaper. And now that the excitement has well and truly died down, did anyone *really* like the McGann thing?

Most telling of all was what happened to producer John Nathan-Turner. From being hailed as some kind of messiah whose first two seasons rescued *Doctor Who* from the jaws of doom (revisionism has since done its work, but during the early eighties you wouldn't find a single fan who didn't believe that Season Seventeen was the worst in the show's history), Nathan-Turner subsequently underwent a rapid and unenviable transformation in the eyes of many fans into something slightly less lovely than Lucifer. And why? Well, initially at least, it appears that his greatest folly was simply to listen to the fans and give them what they said they wanted. How we whooped with delight and excitement when first the Master and then the Cybermen made thrilling, carefully unpublicised returns in Seasons Eighteen and Nineteen. For those who were there at the time, the end of *Earthshock* Part One was genuinely one of the most exhilarating moments in the collective memory of fandom. Nathan-Turner, who courted publicity, loved conventions and (who wouldn't?) enjoyed his own well-deserved popularity with fans, made, it seems, an understandable mistake: he supposed that we had a better idea of what *Doctor Who* should be like than he and his script-editors did. Within the space of a year or two, the programme found itself overrun by exploding Daleks, dodgily revamped Sea Devils, swaggering Sontarans, half-remembered Omegas and Black Guardians who meant nothing at all to a wider audience – plus, of course, interminable rematches with the Master and the Cybermen. And here's the crunch: ask any fan today to name a few really excellent Davison stories and, rather than plumping for any of those giddy rematches, he or she will probably reel off *Kinda*, *Frontios*, *The Caves of Androzani* . . . perhaps *Enlightenment*, but not because of the Black Guardian. The sad truth is that of all the eagerly trumpeted 'old monster' stories of the early eighties, only the first, *Earthshock*, commands much respect from fans today.

Doctor Who takes a perverse glee in drawing attention to its budgetary shortcomings

"Make haste, for the Badger parade begins in but half-a-minute!" *The Monster of Peladon*

So we're a fickle bunch, we *Doctor Who* fans. The point, I suspect, is this: as long as we worry about the credibility or otherwise of wobbly sets and rubber monsters, we're doing our favourite show the greatest disservice we possibly could. Don't we like *Doctor Who* for the very reason that its appeal to the imagination and to the intellect makes wobbly sets and rubber monsters irrelevant? More than that, *Doctor Who* at its best takes a perverse glee in drawing attention to its own budgetary shortcomings. "Isn't it a bit large for just about six of you?" jokes the Doctor as the Zygons plan to take over the Earth. In *Nightmare of Eden*, there's actually a bit where Captain Rigg, high on Vraxoin, points and laughs at a television screen depicting the less than terrifying Mandrels savaging the ship's passengers. This is not a television programme that feels it needs to cover up its shoestring production values as best it can; this is a programme that does something clever with them and then throws them back in your face.

Arguably the uncrowned Zeus on fandom's official Olympus of Unacceptably Embarrassing *Doctor Who* Stories is still Season Twenty-Four's 'oddball' offering, *Delta and the Bannermen*. Goodness me, it's played for laughs! It has silly music! The Doctor goes to a disco! The baddies get covered in honey and stung by bees! It's got comedy Americans and Ken Dodd and Hugh Lloyd in it! The Welsh bloke from *Fawlty Towers* asks the Doctor if they can have "space buns and tea"! *Genesis of the Daleks* it is not!

But *Delta*'s cardinal sin is merely a magnification of the niggling problem that a lot of fans still experience in expressing a liking for much of producer Graham Williams' era: it doesn't take itself seriously. And *Doctor Who* is supposed to be a serious drama programme, isn't it? It's not for children, right?

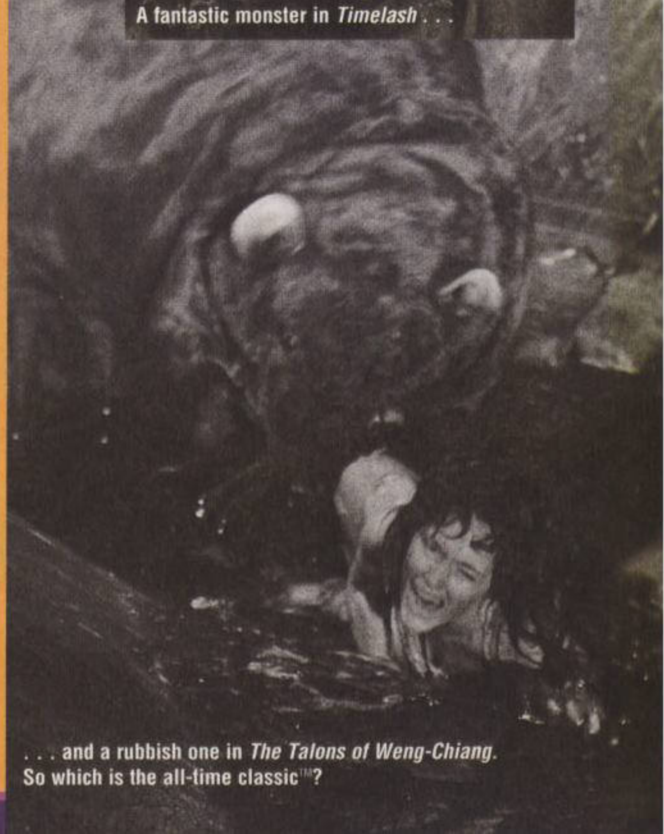
Again, let me put it to you: do you honestly believe that *Delta and the Bannermen* is for children?

No, the problem is really this: *Delta and the Bannermen* doesn't take **us** seriously. The basic accusation levelled against this story is that it's 'silly', whatever that means. But compared with fighting robotic Egyptian mummies in an English country estate or defeating an invasion by homicidal shop-window dummies, the story of an alien warlord pursuing an innocent queen and her child across time and space to fifties Earth doesn't sound that silly at all. It's all a matter of tone; not the story itself, but the way it's told. And here we come to one of the time-honoured phrases of *Doctor Who* journalism the validity of which nobody ever seems to question. We don't like *Delta and the Bannermen* because (all together now) it's impossible to suspend one's disbelief.

The concept of the 'willing suspension of disbelief', originally identified by Coleridge, is an intellectual activity, a contractual understanding between an author and a reader whereby the latter undertakes to accept as 'real' or 'possible' the fictional worlds and events portrayed in the work of the former. It's a two-way relationship; there's no question of the author 'fooling' the reader into believing anything, and to interpret the 'willing suspension of disbelief' as a kind of wholehearted gullibility or regressive escapism is to distort its meaning. It doesn't mean the same thing as 'verisimilitude', and to suggest that it has a particular breaking-point which the likes of *Delta and the Bannermen* exceed with their 'silliness', or which the puppet snake in *Kinda* shatters with its 'unbelievability', is just nonsense.

I have never, ever willingly believed a *Doctor Who* story to be true – not even *City of Death*. Certainly I found the programme robustly frightening in my younger days, and no doubt I had nightmares following a couple of episodes. ▶

A fantastic monster in *Timelash* . . .

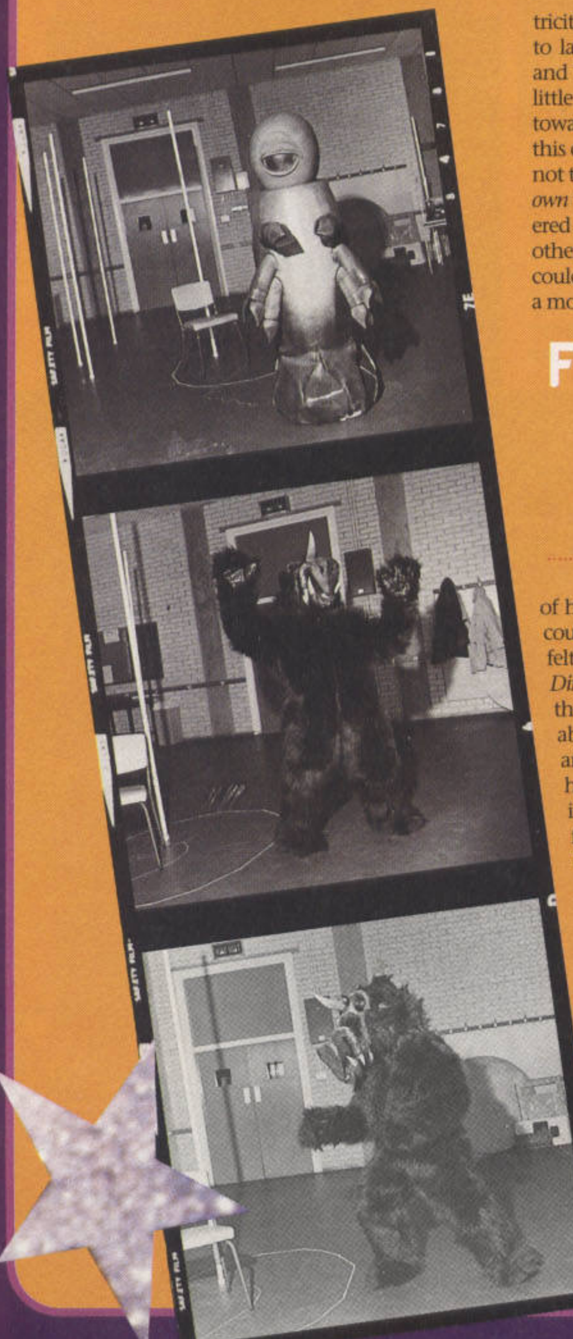


. . . and a rubbish one in *The Talons of Weng-Chiang*. So which is the all-time classic™?

But I was always utterly aware that what I was watching was fiction and pretty fantastical fiction at that, and I don't honestly believe that there are many of us who ever thought otherwise. If fans expend all this energy 'suspending their disbelief' in an attempt to refashion a time when their belief supposedly didn't need suspending because they were so young and unsophisticated, then they're seriously misguided, because what's been lost isn't credulity but open-mindedness.

Like the best drama from Aristophanes to Shakespeare to Beckett, *Doctor Who* at its best is wildly unbelievable and audaciously implausible – the point is not that we should wilfully overlook that fact, but that we should get on with enjoying the ritual of its heightened antirepresentational reality. *Doctor Who* at its most tedious and laughable is *Doctor Who* bursting with the effort of attempting 'realism' on our terms rather than on its own, which is why *The Web Planet* is such a spectacular pitfall – with its meagre budget and primitive resources it can't hope to convey a planet of giant insects half-decently, but rather than face the facts and opt to play the story accordingly, it doggedly attempts a po-faced approach and immediately renders itself hysterically funny.

The Taran Beast found work hard to come by following *The Androids of Tara*. Now he hangs around outside Safeway, swigging Special Brew and barking.



Tellingly, the way we (and, for that matter, Nathan-Turner himself) coped with the eccentricities of script editor Andrew Cartmel's era was to label stories such as *Delta and the Bannermen* and *The Happiness Patrol* 'oddball'. Giving them a little classification of their own went some way towards letting them off the hook. The tone of this category is grudging and negative, suggesting not that such stories should be embraced on their *own* terms, but rather that they should be considered in the light of how they deviate from some other ideal or norm: a designated 'oddball' story could be 'forgiven' for having a fifties soundtrack, a monster that looked like Bertie Bassett or a gang of homicidal circus clowns. We understood; we could cope with that. What piffle. Nobody ever felt the need to cope with, say, *Invasion of the Dinosaurs* or *The Invisible Enemy* by labelling them 'oddball', even though one of them is about giant prehistoric reptiles stomping around Hyde Park while a bunch of elitist hippies hole up in a pretend spaceship buried in the London underground, while the other features a miniaturised clone of the Doctor being injected into his own brain so he can prevent a giant king prawn from laying eggs all over one of the moons of Saturn. But no, these aren't oddball stories, they're perfectly sensible conventional ones.

Fans desperately don't want *Doctor Who* to make them a laughing stock

Those who scorn *Delta and the Bannermen* on the grounds that it isn't *Pyramids of Mars* may wish to consider the very real possibility that this state of affairs did not come about by accident. By 1987, did anybody really need to 'believe' yet another story about warring aliens on 20th century Earth, or was it time for a fresh approach? Certainly *Delta* was hardly a success, and despite the claims made a couple of paragraphs ago I'd personally be hesitant to offer it a place alongside Shakespeare, but it would be a sad day for *Doctor Who* when it couldn't find room in its famously flexible format for something that's this much fun. (Personally, I prefer *Delta and the Bannermen* to any of its Season Twenty-Four bedfellows; it's less pretentious than *Paradise Towers*, less coy and self-satisfied than *Dragonfire*, less stupid than *Time and the Rani* and has a better storyline than any of them.)

So the whole question of why we regard *Delta and the Bannermen* as somehow more embarrassing than, say, *The Ark in Space*, is surely all about how we feel about ourselves. If we really cared that much about flashy lighting and state-of-the-art visual effects, *The Ark in Space* wouldn't stand a chance. On the face of it, it's got sillier-looking monsters and dodgier special effects than *Delta and the Bannermen* and, other than a nice set or two, no ostentatious 'production values' to speak of. *Delta*, on the other hand, is stuffed to bursting with big-name guest stars, picturesque locations and explosive action. But nevertheless, neither you nor I are in any doubt as to which of the two is the definitive slice of classic *Doctor Who*.

Let's not be seduced by the wish to see *Doctor Who* defined by its appearance, then. Let's just loosen up a bit and enjoy ourselves. *Doctor Who* is great for the very reason that it can accommodate *The Ark in Space* as well as *Delta and the Bannermen*, *Earthshock* as well as *Kinda*, *The Tomb of the Cybermen* as well as *The Horns of Nimon*. Ultimately, *Doctor Who* is great because yes, we *can* have space buns and tea. **DWM**

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